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THE SECOND SERIES.

VOL. II.

JULY 1, 1816.

Nº VII.

EMBELLISHMENTS.

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## TO OUR READERS AND CORRESPONDENTS.

*Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expense. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, will be acceptable.*

*Stella will perceive, that we have attended to her wishes.*

*We beg leave to refer X. Y. Z. to an article under the head of Literary Intelligence. In answer to his question respecting Mons. Le Thière, we have to state, that this artist is President of the French Academy at Rome.*

*The Extracts from The Rival Roses and The Aerial Isles shall be given in our next.*

*Solomon Sapient's letter and Humanity Rewarded shall have an early place.*

Persons who reside abroad, and who wish to be supplied with this Work every Month as published, may have it sent to them, free of Postage, to New-York, Halifax, Quebec, and to any part of the West Indies, at £4 12s. per Annum, by Mr THORNTON, of the General Post-Office, at No. 21, Sherborne-Lane; to Hamburgh, Lisbon, Cadiz, Gibraltar, Malta, or any Part of the Mediterranean, at £4 12s. per Annum, by Mr. SERJEANT, of the General Post-Office, at No. 22, Sherborne-lane; and to the Cape of Good Hope, or any part of the East Indies, by Mr. GUY, at the East-India House. The money to be paid at the time of subscribing, for either 3, 6, 9, or 12 months.







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NO. VII.

FINE ARTS.

ARCHITECTURAL HINTS.

PLATE I.—A GOTHIC CONSERVATORY.

THE study of botany has long been added to the catalogue of rural amusements, and it has provided an embellishment of the most agreeable kind to the garden and also to the mansion; for instead of being, as originally, in a removed situation, the conservatory is now placed in connection with the house itself, with which it elegantly combines, and gives an apartment highly valuable from its beauty and cheerfulness. When the conservatory is included in the arrangement of the house on the first formation of the design, it is capable of affording a large addition to its architectural beauty; and when it is joined to it as an appendage, it frequently becomes so, though in a less degree perhaps, unless circumstances are very favourable, as great judgment is required to connect it with the building so as to display its proposed forms without injury to those of the mansion itself; from which, indeed, it ought to receive its character, and of which it should assume to be a part; for,

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however agreeable variety may be, incongruity is always fatal to its charms with every well cultivated and tasteful mind. Habit perhaps has lessened the impression which a conservatory makes upon us when formed without reference to the edifice to which it is attached; for at first being merely a green-house placed against the building, which became gradually increased to architectural pretension in form, the violence that has since been done to fitness by strange mixtures of style, has been too much disregarded.

The conservatory is distinguished from the green-house by the circumstance of its affording protection only to the plants; whereas the latter is used for rearing them, and it has become an apartment in which they are arranged for display, merely allowing space for walks or a promenade, and is frequently used as a breakfast or morning room. When separated from the house, it forms a rural temple, or elegant central building; when

joined to it, it should combine with the breakfast or morning sitting-room, to which it is properly applicable, both as it relates to the time of day in which these rooms are in common use, and to the cheerfulness and health which plants afford at those times. It is attached occasionally, but improperly, to the dining and drawing-rooms; because, as is well known, plants absorb in the evening a large portion of that quality of vital air that is essential to human existence, which in the day-time, and particularly in the morning, it assists to supply. Plants, like animals, consume a large portion of oxygen, and if this be denied to them, they wither and die. Preparatory to some alterations of a conservatory a short time since, the plants were removed into other apartments, and it being winter and the weather severe, fires of charcoal were made at night, and placed amongst them in braziers. As the proprietor was not aware of the effects of charcoal on atmospheric air, he ordered the doors to be closed, intending that the plants should benefit the more by these fires: but as a due proportion of fresh air was not supplied, in the morning they were found to have suffered, as it is possible animals so circumstanced would also have suffered. The most tender were quite dead, some lingered a short time and died, and only a few of the strongest survived; but they have not yet recovered their former vigour, although this is the second spring since the circumstance took place.

The conservatory represented in the annexed plate is designed agreeably to the Gothic style, and

is suited therefore to buildings of the same or of a castle character. The ground-plan is divided into three compartments: that attached to the house forms the entrance. The centre would receive the highest stages for the plants, and it would be covered with a roof of glass. Small aviaries might be made on each side of the third space, which would complete the avenue formed from the entrance of the apartments of the house. The interior framing of the centre part might be constructed upon the same principle with the open timber roofs of some of our ancient baronial halls and churches, which, springing from slender pillars, would ramify with great elegance, combine with the grouping of the plants, and very properly harmonize with them; for their forms are so like those of rows of trees uniting their branches, that it has not been unaptly imagined, that avenues of trees gave the first idea not only of the pointed arch, but of the groins and vaultings that since decorated our beautiful Gothic cathedrals. The close-groined ceilings of the extreme compartments would give force and variety to this arrangement, which would have a very novel and ornamental effect.

The glass of the centre part to the south is intended to be removed at certain seasons of the year, and the whole is surrounded by a low stone terrace, approached by two steps, and terminated by small *jets d'eau*. This platform would be an agreeable promenade, particularly if plants and flowers were tastefully arranged in groups, forming its surface into a diversified *parterre*.

This building may be executed in stone, brick covered with stucco, or wood-framing and brick-work mixed, the framing being first lathed, or the panels being filled up with brick-nogging, and the surface of the timbers covered by tiles, which, if the brick-work is allowed to project an inch before the timbers, makes a good foundation for stucco. This composition may be made of Roman cement, unless where lathing is used, and then it may be covered by any of those stuccoes that are chiefly composed of lime and sand, provided the tops of the walls are well protected from wet. In this case the Roman cement is not applicable; it needs a firmer ground-work than lathing affords to it, and it very soon cracks, and becomes disengaged from the tre it at first received by means of the interstices between the laths. The Roman cement, when used upon brick-work, forms a durable composition: it is prepared from a stone not uncommon in several parts of the kingdom, but not usually found in quantities sufficient for the consumption of a building. This is calcined and reduced to a fine powder; it is then mixed, in small quantities at a time, with clean sharp sand and water; and it requires some dexterity to work, as it sets, as it is technically termed, in a way similar to plaster of Paris. A notion has obtained very generally amongst country working people, whether masons, bricklayers, or plasterers, that the Roman cement may be very properly and usefully mixed with lime for stucco, or with mortar for common purposes; and lime is frequently added by them to the cement, to make it "go farther;" that is, to make a certain quantity at a less expense than if cement and sand only were used. These practices are fatal to the intention; the cement is destroyed by any mixture of lime, and when used with it for a stucco, it will remain on the walls but a very short time.

If compositions or stuccoes are formed with good stone lime and clean sharp sand in several degrees of granulation, mixed with a small quantity of water, and well beaten together, instead of using a large quantity of water to save this labour, a very excellent stucco is produced, of a near resemblance to Portland stone, which is a compound of a due proportion of carbonate of lime, silex, and alumine. The stucco should be made as long as convenient before it is used, and time will give it considerable hardness, provided it is well covered on the top of the walls.

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## ARCHITECTURAL REVIEW.

### No. VI.

#### THE NEW BETHLEM HOSPITAL.

Few subjects have lately arisen so interesting to humanity as that now before parliament and the public, relating to the execution of those charitable purposes for which this hospital was instituted. The same spirit of benevolence that formed this noble establishment, is

## THE NEW BETHLEM HOSPITAL.

now animating the bosoms of thousands, who, touched with the misery of so large a portion of their fellow-creatures, wait anxiously to see a well controuled performance of those duties which are essential to the comfort and recovery of the patient, and so correspondent with the British character. This institution commenced in the year 1217, as a religious order who received and attended to the care and cure of lunatics. In 1515 Henry VIII. bestowed it on the city of London; and in 1675 the lord mayor and aldermen began the building in Moorfields that has lately been taken down. It was said to have been designed after the Tuilleries at Paris, and that Louis XIV. was so incensed that his palace should become a model for a lunatic hospital, that he retaliated the supposed disgrace by an unworthy appropriation of the form of our palace of St. James's. The hospital was erected, with a zeal truly admirable, in the short space of fifteen months, at the expense of seventeen thousand pounds, at that time a very large sum; and in 1734 two wings were added, for the reception of incurables. The centre of the building and the original wings were terminated by turrets or small spires, and, with others, were doubtless in the recollection of our great orator when he uttered the well known defence of the morals of this metropolis, urging that, however much the foibles and frailties of human nature must subject it to the awful justice of an Almighty Power, yet the charitable establishments abounding in every quarter of the town, raised their spires to heaven in successful sup-

plication, that they might be received in extenuation for many sins, and that they had eventually brought down upon the country at large peculiar blessings of its bounty.

At the erection of this building the property without the city walls was open and in fields, since which time the increase of London and a spirit for improvement have formed several considerable streets about it, and also Finsbury-square: the ground therefore becoming of great value, the building not affording the accommodation required, and needing vast repairs, it was judged expedient to obtain other ground, and to erect a hospital more suited to the objects of the institution. The present structure is an immense pile of building, capable of affording every accommodation for the patients and officers of the establishment, with the advantage of healthful air, and space for exercise and recreation, which undoubtedly the former should be allowed to receive at proper seasons.

The new Bethlem is situated near Durham Place, in St. George's Fields, and occupies the site that a few years ago was celebrated as a house of public amusement, but of profligate reputation, called the Dog and Duck: and it might be a lesson to the dissolute, were they to reflect in how short a space of time this spot has changed its character, and from the resort of the thoughtless, appropriated to riot and dissipation, it has become the refuge of objects claiming our deepest commiseration, awfully afflicted with the most dreadful calamity incident to human nature! This edifice consists of a centre embellished

by a portico of the Grecian Ionic order, surmounted by an attic and dome, from which the building extends on each side; and its front elevation is completed by wings, which have corresponding buildings behind them, and which form the sides of the hospital: these insulated buildings may be repeated to any extent that future occasion may demand. A front court-yard or garden separates the building from the road; this is inclosed by a handsome wall, and, immediately before the building, by a lofty iron railing and gates, to which there are small lodges. The approach is by a spacious gravel road, and the portico is ascended by steps.

The plan and arrangement of the building reflect great credit on the architect, who is certainly well acquainted with all the requisites of an institution of this nature. The separation of the sexes and of all the classes is well provided for. The building is judiciously disposed for ventilation, and the mode of construction is well adapted to durability, and to prevent extensive injury in case of accidents by fire. A principle for warming the apartments by steam is applied, but is yet perhaps in its infancy, and admits much improvement, as well as a more extensive application in this building than it has obtained at present. Free and rapid ventilation, and a generally diffused warmth, are so essential to every building where great numbers of persons are accommodated, that too much pains cannot be bestowed upon the means which so well promise to effect them: but it is to be regretted, that there are not a very considerable number of flues, in

substitution of chimney flues, for ventilation, connected with the patients' rooms, as it is well known that no superior means have yet been devised than they afford, if properly disposed, either at the top or bottom of the apartments. On the exterior great care has been taken to conceal the shafts of the chimnies, and in general with success; but these flues might have existed without injury to the architectural design.

Although this building, by its magnitude and symmetry, presents a noble appearance, yet there is evidently a total want of proportion in the parts, occasioned, it should seem, in a great degree by a deficiency of material to form them, that marks a rigid economy in regard to its architectural detail. The entablature of the portico is small, and the cornices of the remainder of the building scarcely deserve that name, being of very abridged projections, and in nearly equal portions of brick and stone; and the string courses and window dressings are too narrow and poor to assimilate with a portico of such magnitude and so great pretension to architectural respectability. To a great sacrifice of architectural embellishment for the better objects of the institution all would readily submit, if there existed a necessity for such a curtailment, arising from too limited means; but as this is not expressed, the deficiency is much to be regretted, particularly as an excellent opportunity has been lost of making this otherwise noble building a fine example of British architecture.

Amongst the features of architecture perhaps there are none so

expressly beautiful and simple, affording at the same time so great a variety of incident, as the portico; but a great portion of its charm is lost whenever it is placed on the north front of a building, as in this case it is, and also at the India House, the Surgeons' Hall, and several other of our public buildings: in this situation it gives a weight and gloom to the effect, rather than that brilliant and cheerful character which it inspires whenever placed at a southern, an eastern, or western aspect. The iron railing in the front is handsome, but the gates are injured by the sort of Catherine-wheel device with which the chief panels are ornamented.

### EXHIBITION OF MONUMENTAL MODEL AT THE BRITISH INSTITUTION.

For the purpose of carrying into effect the several votes of parliament, directing the erection of public monuments to commemorate the services of those illustrious heroes who fell in battle during the late war, an order was lately issued by government, in obedience of which *one hundred and four* sketches were transmitted to the BRITISH INSTITUTION last month, for the consideration of the committee appointed to make a selection.

The principal works were for Generals PICTON, PONSONBY, HAY, GILLESPIE, SKERRITT, GORE, PACKENHAM, and GIBBS; and among the contributors were several of our most eminent sculptors, viz. Messrs. Chantrey, Westmacott, Bacon, Rossi, Bailey, &c. &c. Some of those artists furnished sketches for all the monuments, others only produced three or four, but none limited their contributions to a smaller number than two.

The splendour of the achievements of those renowned warriors had excited a strong expectation throughout the country, that some bold and original minds would start forth among our sculptors, capable of infusing into the marble some of

that spirit and heroism which animated the breasts of our soldiers; some genius that could strike off at one heat in the forge of fancy a glowing portraiture of great personal exploit, or of general victory. High hopes are, however, commonly succeeded by the anguish of bitter disappointment. Of the numerous designs exhibited, there are few calculated to excite admiration. Fame, as usual, writhes her shape, with her wreath and trumpet, through more than fifty designs; Hercules brandishes his club in vain through fifty more; Britannia sat the middle occupant of a pedestal through a score or two; there were also naked generals and armed cuirassiers without number, and allegories of doubtful meaning. Amid this general variety, it was pleasing to dwell upon some designs that were eminently beautiful.

*The Design for General Picton's Monument*, by Mr. Chantrey, would have been a glorious record of that hero, had it so pleased the committee. The gallant and lamented general was represented falling victorious amid a carnage of guards and cuirassiers; he had

made his last desperate and successful effort, and was sinking with a glowing consciousness of victory that informed his whole frame. His personification reminded us of the death of the poet's hero :

“ With dying hand above his head,  
He wave the fragment of his blade,  
And shouted—victory.”

The same artist had other designs of equal beauty. The statue for General Hay, with its representation in bas-relief of the battle of Bayonne, where the general closed his career, was conceived in a masterly manner. The monument for the gallant Ponsonby was of no ordinary beauty. Victory was represented elevating a trophy to the admiration of mankind, torn from the brow of Fame, who lay prostrate beneath her feet by the valour of Ponsonby.

His sketch for the monument of General Gillespie was a figure of the general, with a bas-relief of the battle at Kalunga (in India), where he fell. This was a good composition.

*Sketch of a Monument for General Picton*, by Mr. Gahagan.

This was a spirited production. Genius and Valour were represented rewarded by Victory. Genius and Valour were companions in arms, and Victory appeared presenting them with a wreath. We imagine that this is, in some degree, mistaken allegory ; for the only reward which Victory could allegorically bestow was herself, not her wreath.

*Sketch for the Monument of General Ponsonby*, by Mr. Theed.

This sketch is thus described by the artist :—“ This distinguished officer is said to have owed his

death partly to the weakness of his horse, which fell in battle while he was checking the too great ardour of his men. The composition represents him receiving a wreath from the hand of Victory in the moment of death : he was found on the field stripped.”

Mr. Theed, in aiming to give his monument historical precision, should have taken care not to have transposed events, by giving his hero the laurel of Victory after the enemy had stripped and insulted his body. This is like the mad author, who, in his arrangement for a history of the world, placed the deluge before the creation. The figures are, however, so well composed, that we shall not quarrel with the artist for his transposition.

*Sketch of a Monument for Generals Pakenham and Gibbs*, by the same artist.

This sketch was finely imagined. Gibbs had already fallen ; and his brother general, in the act of seizing the British colours, was rushing over his body, leading his men onwards to the attack, and inspiring them by his heroic example.

Among the other designs was one for Generals Pakenham and Gibbs by Mr. Westmacott, representing two generals placed on a pedestal, one of them in a cuirass : and another by Mr. Hopper for General Hay's monument ; it was a statue, with a few allegorical accompaniments.

The committee, at first sight, excluded nearly half of the sketches sent to the Institution. They made this exclusion in so unceremonious a manner, that many, who did not doubt their taste, inveighed against their precipitation ; and others,



who thought their judgment questionable, pretended to find abundant justification for this opinion. Theed's sketch for Ponsonby's monument was in the first exclusion, and his other for Packenham retained; but, in the instability of human taste, the former was ordered back to receive the honour of being selected for the future monument, and the latter was, in the end, overlooked. The selections made by the committee were highly flattering to the rising sculptural talent of the country. Mr. Gahagan received the order for the monument of Picton, price *three thousand guineas*; Mr. Theed for that of Ponsonby at the same price; Mr. Westmacott for that of Packenham and Gibbs, price *two thousand guineas*; Mr. Tollemache for Skeritt and Gore's, price *two thousand guineas*; Mr. Chantrey for General Gillespie's, price *fifteen hundred guineas*; and Mr. Hopper for General Hay's at the same price.

Besides these monuments, Mr. Matthew Wyatt has executed a splendid model for the grand naval and military monument, which parliament has voted to both ser-

vices generally for their splendid achievements. We are afraid the expense of the work, according to Mr. Wyatt's plan, will be an effectual bar to its execution. It would cost considerably more than a *million of money*, and is intended to form the centre of a square, *to be built* for the purpose, at, of course, an enormous additional expense. The shape is that of a stupendous pyramid, nearly *four hundred feet in height*, and of breadth, &c. in proportion. It will present externally, *twenty-two galleries*, which are to be adorned with bas-reliefs, statues, &c. of the most celebrated naval and military events, and most distinguished officers, during the war: the reliefs will be in bronze. The interior will be in the shape of a cone, and calculated for great apartments, suited to the business of the state, for the reception of works of art, &c. &c. Not the least interesting part of this magnificent undertaking is, we understand, a proposal to government, on the part of the artist, that he will employ 15,000 of the discharged soldiers and seamen in the erection of the work.

## CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

(Continued from vol. I. p. 257.)

THE preceding portions of this survey have given the names, native country, epochs, works, and merits of the principal persons who distinguished themselves in the various departments of the fine arts, who, by their genius, as well as by their works, contributed to polish their rude contemporaries, and ennobled their sentiments by

operating upon their religious and moral feelings. We have there reviewed the ancient world of art, and a new one now opens upon us. The magnificent friezes of the temples of Diana of Ephesus, Apollo at Delphi, Pallas Athene, and Jupiter Olympius, strewed the floors of those ruined edifices. The storms of time overthrew the Doric co-

lums on which they seemed to rest; and around them lay, in wild confusion, the proud capitals that had witnessed the sacrificial processions of antiquity. On their sites ranges of double columns, supported upon innumerable arches, now rose to a much greater height. In the cathedrals of St. Denis, Rheims, Strasburg, and Vienna, from the altars of St. Sophia at Constantinople, Pavia, Milan, Florence, Orvieto, and St. Peter's at Rome, ascended prayer and praise, which seek to approach nearer to the gods than the smoke of sacrifice, as they are designed not merely to propitiate, but also to move them. The temples of the ancient world, in which the gods were but symbolically seen and worshipped, are transformed in the modern into actual habitations of the Most High, where he is himself personally present at the sacrament of the host; and the habitation of the Almighty includes also all the saints of heaven without exception, as prayer may here be offered to them all. These are the main ideas which have governed the style of modern ecclesiastical architecture.

The gods were buried, together with their statues, among the ruins of the altars and temples of the ancient world. Sprung from chaos, before the formation of things, according to the cosmogonies of the Egyptians, Greeks, and Romans, they were finally swallowed up in the everlasting night of Erebus. With the fall of the statue of Jupiter Olympius the belief in him was for ever annihilated; for the great God of Christendom is the uncreated; eternal, omnipresent

being, whom fate or chance cannot affect. Thus, as our churches retained nothing of the temple architecture of antiquity but the column alone, so the delineations of the Supreme Being by Christian art, borrowed nothing but the expression of sublime moral energy from the Jupiter of whom Phidias had given to the Greeks so admirable a representation. The youthful sculpture of Christianity, guided by this main idea, was, therefore, more studious to exhibit moral than merely sensual miracles, as may be seen in its earliest period by the works upon the sarcophagi of the martyrs. The supreme God is here metamorphosed into a moral teacher, and displays in his miracles not a corporeal, but a moral power.

With the destruction of the works of Polygnotus, Zeuxis, and Apelles, the art of painting, in which the Greeks so preeminently excelled, was, in like manner, totally lost. If gravity and dignity be the chief characteristics of the style of all sculpture, grace, elegance, and loveliness are the principal qualities of painting, which it is capable of expressing, as well as gravity and dignity. But that Grecian *charis*, that rare and tender flower of the youthful imagination, in the period of its highest perfection, appeared in the paintings of the Greeks, not merely in the Ceramici, the Pæcilia, the Leschi, and in palaces, but also more particularly in their temples and sacelli: hence it was enabled to adorn the temples with representations of the kindly deities of pleasure, an Eros, a Venus, and a Bacchus, which must be for ever

banished from the temple of the Christian æra. The dances, the groups of Graces, Cupids, Satyrs, Fauns, were here in their right place; and thus the very religion of the ancients afforded the essential motive for the more pleasing productions of the plastic art, which the religion of the Christian æra must decidedly condemn. For this reason, nothing but the correctness of forms, together with their beauty and the external charm of colours, could be transferred to the painting of Christian art, which sought to express more profound feelings; and, by the manner in which it represented these feelings, it has exhibited a view of the inward man, which most strongly distinguishes the Christian æra from the periods that preceded it in the great history of mankind and of nations.

**ARCHITECTS; PERIODS IN WHICH THEY FLOURISHED; PRINCIPAL WORKS AND MERITS.**

**METRODORUS**, of Persia, A.D. 320. Many buildings in India, whither he travelled: some at Constantinople. He is the first known Christian architect.

**ALAPIUS**, of Antioch, 350. By command of Julian the Apostate, he laid the foundation of a new temple at Jerusalem, but the work was interrupted by flames of fire which issued from the earth.

**CIRIADES**, of Rome, 400. A church and a bridge.

**SENNAMAR**, of Arabia, 450. Sedir and Khaovarnack, two celebrated palaces in Arabia.

**ALOISIUS**, of Padua, 490. He assisted in the erection of the celebrated rotunda at Ravenna, the cupola of which is said to have been of one stone, 38 feet in diameter and 15 feet thick.

He also displayed his talents in the reparation of many ancient edifices under the direction of Cassiodorus.

**ST. GERMAIN**, of Paris, 500. The plan of the church of St. Germain, previously dedicated to St. Vincent, at Paris. A convent at Mans. He was bishop of Paris.

**ST. AVITUS**, of Clermont, 500. The church of *Madonne du Port*. He was bishop of Clermont.

**ST. AGRICOLA**, of Chalons, 500. Cathedral of Chalons, with many other churches in that diocese, of which he was bishop.

**ETERIUS**, of Constantinople, 550. Part of the imperial palace at Constantinople, called *Chalci*.

**ANTHEMIUS**, of Tralles, in Lydia, 550. The celebrated church of St. Sophia, at Constantinople, now the principal mosque of that city, and several other buildings there. His style was remarkable for grandeur and dignity.

**ISIDORUS**, of Miletus, 550. He assisted in the erection of the church of St. Sophia, at Constantinople.

**CHRYSES**, of Dara, in Persia, 550. He constructed the celebrated dykes along the Euripus near Dara, to keep the river in its channel, and to prevent the water of the sea from entering the river. He excelled in hydraulic architecture.

**ISIDORUS**, of Byzantium, 600. The city of Zenobia, in Syria, was built by him and Johannes. His taste was not pure, and too affected.

**JOHANNES**, of Miletus, 600.—See **ISIDORUS**.

**RUMUALDUS**, of France, 840. The cathedral of Rheims; the earliest example of what is termed Gothic architecture.

**TIETLAND**, of Switzerland, 900. The celebrated convent of Einsiedeln, in Switzerland.

**TIODA**, of Spain, 900. The palace of King Alphonso the Chaste, at Oviedo, now the episcopal palace. The

- churches of St. Salvator, St. Michael, and St. Mary.
- BUSCHETTO**, of Dulichium, 1016. The celebrated cathedral of Pisa; the earliest example of what is termed Lombard ecclesiastical architecture.
- PIETRO DI USTAMBER**, of Spain, 1020. The cathedral of Chartres.
- ALVARO GARRIA**, of Estella, in Navarre, 1070.
- RAIMOND**, of Montfort, in France, 1139. The cathedral of Lugo.
- DIOTISALVI**, of Italy, 1150. The celebrated Battisterio of Pisa, near the Campo Santo. His works were in the Lombard style, overloaded with minute ornaments.
- BUONO**, of Venice, 1150. The celebrated tower of St. Mark, at Venice. The Vicaria, with the Castello del 'Uovo, at Naples. The church of St. Andrew, at Pistoia.
- SUGGER**, of St. Denis, 1150. He rebuilt the church and abbey of St. Denis, near Paris. He was distinguished by perfection of what is called the Gothic style.
- PIETRO DI COZZO**, of Italy, 1170. The celebrated great hall at Padua.
- WILHELM**, of Germany, 1170. The hanging tower of marble at Pisa, upon which Bonnano and Thomaso, sculptors of Pisa, were also engaged. This tower was originally built perpendicular; but the ground consisting of sea-sand, sunk during the progress of the work in such a manner, that its centre differs with its periphery about 15 feet.
- ROBERT**, of Lusarche, in France, 1220. The cathedral of Amiens, continued by Thomas de Cormont, and finished by his son Renauld.
- ETIENNE DE BONNEVEIL**, of France, 1220. The church of the Trinity, at Upsal, in Sweden, after the model of Notre Dame, at Paris.
- JEAN D'ECHELLES**, of France, 1250. The portico of Notre Dame, at Paris.
- PIERRE DE MONTEREAU**, of France, 1250. The Holy Chapel at Vincennes. The refectory, dormitory, chapter-house, and chapel of Notre Dame, in the convent of St. Germain des Prez, near Paris.
- EUDE DE MONTREUIL**, of France, 1250. Church of the Hotel Dieu, at Paris. The churches of St. Catherine du Val des Ecoliers, of St. Croix de la Bretonnerie, of Blancs Manteaux, of the Mathurins, of the Cordeliers, and of the Carthusians, at Paris. His style was gloomy Gothic.
- SAN GONSALVO**, of Portugal, 1250. Stone bridge at Amaranto.
- SAN LORENZO**, of Portugal, 1250. Stone bridge at Tui.
- SAN PIETRO**, of Portugal, 1250. Stone bridge, called Il Ponte di Cavez.
- LAPO**, or **JACOBUS**, of Germany, 1250. Convent and church of St. Francis, at Assisi. Palazzo del Bargello, at Florence.
- NICOLA DA PISA**, of Pisa, 1250. Convent and church of the Dominicans at Bologna. Church of St. Michele and tower of the Augustins, at Pisa. Great church del Santo, at Padua. Church of the Frati Minori, at Venice. Abbey and church of Tagliacozzo, in the kingdom of Naples. Plans of the church of St. Giovanni, at Siena, of the church and convent di S. Trinita, at Florence, and also for those of the Dominicans at Arezzo. He intermixed the Gothic with the Lombard style. About twenty-eight years later commenced the building of the cathedral of Florence by two monks, Fra Giovanni and Fra Ristoro.
- FUCCIO**, of Italy, 1270. Church of St. Mary su l'Arno, at Florence. He finished the Vicaria and Castello dell' Uovo, at Naples; and was distinguished for his skill in fortification.
- MAGLIONE**, of Pisa, 1270. The cathedral and the church of S. Lorenzo, at Naples.
- MASUCCIO**, of Naples, 1270. Maria della Nuova, at Naples. Churches of

## 12 CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARCHITECTS.

- S. Dominico Magg. and S. Giovanni Magg.; the archiepiscopal palace and the Palazzo Colombrano, in the same city.
- MARINO BOCCANERA, of Genoa, 1280. The mole of Genoa was begun by him.
- ARNOLFO, of Florence, 1280. The church of S. Croce, the walls of the city, together with the towers; the model and plan of the cathedral S. Maria del Fiore, to which Brunelleschi added the cupola, at Florence.
- PIETRO PEREZ, of Spain, 1280. The cathedral of Toledo.
- ROBERT DE COVEY, of France, 1280. He rebuilt the cathedral at Rheims.
- ERWIN VON STEINBACH, of Germany, 1280. The celebrated minster of Strasburg was superintended by him for twenty-eight years. His style was the purest Gothic.
- GIOVANNI DA PISA, of Pisa, 1280. The celebrated Campo Santo, at Pisa. Castel Nuovo, at Naples. The façade of the cathedral of Siena. Many other churches and palaces at Arezzo, and in other towns of Italy. He is remarkable as the first architect in the modern style of fortification. His churches and other buildings are grand and cheerful.
- ANDREA DA PISA, of Pisa, 1300. Plan of the fortress della Scarperia, at Mugello, at the foot of the Appennines. Plan and model of the church of S. Giovanni, at Pistoia. The ducal Palazzo Gualtieri, at Florence. He was distinguished in fortification.
- AUGUSTIN, brother of Angelo, of Pisa, 1300. The north façade of the cathedral of Siena, as also the church and convent of St. Francis in the same city. The church di S. Maria, likewise at Siena, was built by him and Angelo jointly.
- ANGELO, brother of Augustin, of Pisa, 1300.—See AUGUSTIN.
- GIACOMO LANFRANI, of Italy, 1330. Church of St. Francis, at Imola. Church of St. Anthony, at Venice.
- JEAN RAUVY, of France, 1340. He finished the building of the church of Notre Dame, at Paris.
- WILLIAM REDE, of Chichester, England, 1350. The castle of Amberley, Sussex.
- WILLIAM WYKEHAM, of Wykeham, in England, 1350. Plan of Windsor Castle. Cathedral of Winchester.
- PHILIP BRUNELLESCHI, of Florence, 1390. Cupola of the cathedral of Florence. Palazzo Pitti at the same place, begun, and about half finished, by him. He set the first example of the purer style in the architecture of Italian palaces.
- MICHELOZZO MICHELOZZI, of Florence, 1400. The Palazzo de Medicis, now Riccardi, the plan of which was designed by Brunelleschi, the Palazzo Callagiulo, the Palazzo della Villa Careggi, and the Palazzo Tornabuoni, at Florence: several other palaces, churches, and convents. His style was distinguished for its purity.
- GIULIANO, of Majano, near Florence, 1400. The Palazzo del Poggio Reale, at Naples. The palace and church of St. Marco, at Rome, in which he employed many of the stones from the Colosseum. He was an artist of distinguished merit.
- ANDREA CICCIONE, of Naples, 1430. The convent and church of Monte Oliveto, at Naples. Several other convents and palaces.
- LEON BATTISTA ALBERTI, of Florence, 1450. Church of St. Francis, at Rimini; church of St. Andrew, at Mantua. A great number of other buildings in Italy.
- CHRISTOBOLLO, of Italy, 1450. A mosque at Constantinople, with eight schools and eight hospitals on the site of the church of the Apostles, by command of Mahomet II.

(To be continued.)

## THE DOMESTIC COMMONPLACE-BOOK;

*Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.*

DOMESTIC PROCESSES FOR DYING WOOLLEN, SILK, COTTON, AND OTHER STUFFS, A PERMANENT YELLOW, RED, CRIMSON, BLUE, BROWN, BUFF, NANKEN, FAWN COLOUR, &c. &c.

THE art of dying consists in extracting the colouring matters from different substances, making them pass into the fibres of woollen, cotton, flax, silk, or other bodies, and fixing them there as permanently as possible, so as to resist the action of the liquids to which the article will probably be exposed in the ordinary affairs of life.—Thus, for instance, dyed linen and cotton goods must resist the effects of soap and water, to which they are necessarily subjected in washing, and woollen and silk goods must bear being scoured, which, in fact, is a more careful process of applying detergent articles in a particular manner, similar to the operation of soap and water. And although the processes of dying comprehend a series of complicated operations, which are strictly founded on chemical principles, and which require much skill, we shall, on this occasion, exhibit some simple processes of this beautiful art, that may be successfully practised in an easy and economical manner by those who are unacquainted with the dyer's art.

### *To dye Wool a permanent Yellow.*

Woollen yarn, or cloth, may be dyed of a permanent yellow in the following manner:—Boil the yarn or cloth with one-sixth of its weight

of alum, in a sufficient quantity of water, for half an hour; and then, without rinsing, plunge it into a copper, containing a decoction of twice as much quercitron bark as equals the weight of the alum employed, and agitate it in the dye liquor till it has acquired the intensity of colour wished for. This being accomplished, a quantity of powdered whiting or chalk, equal in weight to  $\frac{1}{100}$  part of the wool, must be thrown into the copper, and the mixture suffered to boil very gently for about a quarter of an hour longer. By this method a bright lively yellow is produced.

### *To dye Silk a bright clear Yellow.*

Silk may be dyed a fine clear yellow in the following manner:—First impregnate the silk by soaking it for a few minutes in soap and water; then rinsing it, and immersing it in a solution of alum and water, and then passing it through a decoction of *weld* till the desired shade of colour is produced. The *weld* is to be tied up in a coarse bag, and put into the copper, with a sufficient quantity of water; and after having boiled for about half an hour, and the fire slackened, the silk, previously impregnated with alum, is passed through this bath.

### *Gold or deep Yellow.*

Add a small quantity of pearl ash towards the end of the process; or still better, add the pearl ash to a second decoction of *weld*, and pass the silk through it, after having been first dyed a bright clear yellow, in the manner before stated.

*Orange Yellow*

may be dyed, by adding to the decoction of weld a small quantity of annotto. The silk, being first dyed a clear yellow in the manner before stated, acquires a rich golden hue when passed through a bath of weld, to which a small portion of annotto has been previously added.

*Jonquil Yellow.*

This colour is given to silk by adding to the decoction of weld a small quantity of crystallized acetate of copper (crystallized verdigris).

*To dye Cotton Yellow.*

Let the article be first well cleansed by boiling it for about a quarter of an hour with a small quantity of pearl-ash; then impregnate it with alum, and dye it in a bath of weld, in which the quantity of weld is at least equal to the quantity of cotton to be dyed. When this is done, soak it in a bath of sulphate of copper and water for twenty-four hours; and, lastly, rinse it in water, and suffer it to dry. Instead of weld, quercitron bark may be used; but the yellow dye which this bark gives, is not so bright and lively as the yellow obtained from weld.

*To dye Silk Crimson, Poppy Red, Cherry Red, Rose Red, and Flesh Red.*

Silk may be dyed red, of various shades, by means of cochineal or carthamus. It may be dyed crimson by first steeping it in a solution of alum, and then dyeing it in a cochineal bath, prepared in the following manner:—In the first place, dissolve one part of sal ammoniac in eight parts of nitric acid; and add, by very small portions at a time, one part of granulated tin,

and afterwards dilute the solution with one-fourth part of its weight of soft water. Then put eight ounces of this solution into an earthenware pan, with a sufficient quantity of water, and add also ten ounces of cream of tartar, and six of finely powdered cochineal, and boil this mixture. In this bath the article to be dyed must be immersed till it has received a fine bright colour. By adding a little turmeric root in powder, the red colour is rendered more brilliant.

The colours known by the names of poppy, cherry, rose, and flesh colour, are given to silk by dyeing them with carthamus; that is to say, by keeping the silk immersed in an alkaline solution of the colouring matter of carthamus flower, into which as much lemon-juice, or instead of it a solution of crystallized citric acid, has been poured as produces the desired shade of colour. The solution of carthamus is prepared in the following manner:—Take any quantity of carthamus flower, put it into a bag, and squeeze it in water, to deprive it of all the extractive colouring matter which can thus be separated by the action of water; and repeat this process till the water, thus employed for extracting the colouring matter, ceases to be tinged. This being done, infuse the carthamus, thus deprived of its yellow colouring matter, in a weak solution of carbonate of soda in water, which will extract the red colouring matter that it contains, and which is soluble in the alkali; and if to the solution lemon-juice be added, the red colouring matter again becomes precipitated, and affixes itself to the fibres of the

silk, whilst the acid of the lemon-juice combines with the alkali of the carbonate of potash.

*To dye Wool Brown, Fawn, and Nankeen Colour.*

Wool may be dyed a brown or fawn colour by making a decoction of the green covering of the walnut. It is well known that walnut-peels strongly dye the skin. To dye brown with them, nothing else is required than to immerse the article in a warm decoction of them, till it has acquired the wished-for colour. The intensity of the colour is proportioned to the strength of the decoction. The walnut-husks may be kept for a long time, indeed for many years, in vessels filled with water. The root and bark of the walnut-tree give a decoction much resembling the fruit-husk: it may be employed to produce a very fast buff or fawn colour; if alum be added, the dye becomes somewhat lighter.

A good bright and permanent nankeen colour may be given to cotton by iron liquor (acetate of iron). It is only necessary to soak the cotton previously in a weak solution of sub-carbonate of soda or of potash, and then immerse it into the iron liquor: or the article to be dyed may be soaked first in the iron liquor, and the fluid may then be super-saturated with a solution of a sub-carbonated alkali. It must afterwards be rinsed in a very weak solution of sulphuric acid.

*To dye Wool, Silk, Cotton, and other Stuffs, a permanent Blue.*

Boil in a pipkin, or saucepan, nine parts, by weight, of pearl-ash, with as much bran, and one part of madder root, in a sufficient quantity of water, and add to this mix-

ture nine parts of indigo, ground up with a little water, and keep the mixture boiling for about half an hour. Or a still richer blue dye will be obtained thus:—Mix up together one part of indigo, two parts of green vitriol, and two of quicklime, with a sufficient quantity of water; stir the mixture together, and suffer it to remain in a closed vessel for four or five days. With the clear liquor thus obtained, wool, silk, cotton, or any other article, may be dyed a permanent blue. The article comes out of the dye of a green colour, and turns blue by exposure to the air. When the article is thus dyed blue, it is necessary to rinse it in water very slightly acidulated with sulphuric acid. This heightens the colour, and extracts any earthy matter, which would give a harsh feel to the stuff, and impair the lustre. Every kind of stuff may be dyed blue with this dye.

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#### EASY METHOD OF EXAMINING THE NATURE OF MARLS, SO AS TO ASCERTAIN THEIR AGRICULTURAL VALUE.

Although the examination of marls and limestones, with a view to ascertain their fitness for the purposes of agriculture, is a subject familiar to those who are conversant with analytical chemistry, it will, nevertheless, we hope, not be deemed superfluous to lay before the readers of the *Repository* the process best suited for the unlearned farmer, to ascertain the nature of marls and limestones, so as to determine their relative agricultural value.

The name of marl is given to a mixture chiefly composed of calca-



reous earth and clay, in which the calcareous earth considerably exceeds the other ingredients. In agriculture, a variety of these combinations are distinguished by particular names, such as common marl, shell marl, stone marl, &c.; but by whatever name this substance may go, it may be asserted, that all marls are useful in agriculture only in proportion to the quantity of calcareous earth which they contain; and with respect to its utility in manuring land, a marl is not reckoned of any value unless it contains thirty-five or forty per cent. of lime or calcareous earth. The easiest mode of ascertaining this, is to immerse one hundred parts of the marl, the value of which you wish to ascertain, in a sufficient quantity of dilute muriatic acid (spirit of salt). All that is dissolved by this means is lime, and no more of it; by weighing the remainder, therefore, and subtracting it from the whole, you learn the exact proportion which one hundred parts of the marl contain, because the carbonic acid, which was combined with the calcareous earth, is expelled by the muriatic acid. The loss of weight of the carbonic acid, therefore, fixes the value of the marl. Thus, for example, if an ounce of marl loses forty grains, we conclude that the ounce of marl contained only one hundred grains of calcareous earth; and that it would be the interest of the farmer to pay five times as much for a load of lime as he must pay for a load of marl, provided he could be obliged to fetch it from the same distance. This being premised, the following method

will enable any person to perform investigations of this kind:—

1. Put a few ounces of common muriatic acid, previously mixed with not less than an equal quantity of water, into a tea-cup, or other vessel; place it in a scale, and let it be balanced.

2. Reduce a few ounces of dry marl to powder, and let small portions of it at a time be added to the acid, till no farther effervescence or frothing up takes place.

3. Let the remainder of the marl be then weighed, by which means the quantity dissolved by the acid will be learned.

4. Let the scale be next restored. The difference of weight between the quantity added to the acid, and that requisite to restore the equilibrium, will shew the weight of carbonic acid lost during the effervescence.

If the loss amounts to thirteen per cent. of the quantity of marl projected, or from thirteen to thirty-three grains per cent. the marl analyzed is calcareous marl, that is to say, marl rich in calcareous earth.

Marls in which clay abounds (clayey marls), seldom lose more than eight or ten per cent. of their weight by this treatment. The presence of argillaceous earth in marl may likewise be ascertained by drying it, after being washed well: when kneaded together, dried and burnt, the marl will harden and form a brick. *Sandy* marls generally lose a still less quantity of carbonic acid.

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#### PRESERVATION OF WATER.

SIR,—It having fallen to my lot to be one of those who are charged

to make trials and observations on the best methods of preserving water sweet or fresh during long sea voyages, I take this method of stating, that of all the remedies tried during a course of three years' experience, none has answered better to preserve water sweet during long sea voyages than the practice of charring the water-casks on their inside. There are now in one of his Majesty's dock-yards three casks of water, which water is three years old, and perfectly sweet. There is, therefore, little doubt, that water may be preserved fresh or fit for drink any length of time in charred barrels. It has been generally supposed, that the putrefaction to which water is liable, arises from its containing chiefly organic matter: but this is not so much the case as a real decomposition of the water being effected by the chemical action of the wood, to which it is continually exposed. That tainted water may be rendered sweet by filtering it through fresh burnt and coarsely pulverized charcoal, is sufficiently known. I am, with respect, sir, yours,

F. WILLIAMS.

Portsmouth, May 28, 1816.

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METHOD OF ASCERTAINING, BY  
CHEMICAL MEANS, WHETHER A  
LIME OR LIMESTONE BE FIT OR  
UNFIT FOR THE PURPOSES OF  
AGRICULTURE.

Every farmer knows, that there is a vast difference in the fertilizing power of different kinds of lime when employed as a manure; for there are many extensive districts in this country which furnish lime far inferior to the lime

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obtained from other places. The presence of magnesia in limestone, it is now well known, proves extremely injurious to vegetation when employed as a manure. The magnesian limestone may readily be distinguished from limestone which affords quicklime fit for agriculture, by the extreme slowness of its solution in acids, which is so considerable that even the softest kind of the former is much longer dissolving than marble.

The following is the easiest process for ascertaining whether a limestone is fit for agriculture or not:—

Put into a tea-cup one hundred grains of the limestone to be examined, previously reduced to powder, and pour over it, by degrees, half an ounce of sulphuric acid. On each effusion of the acid, a violent effervescence will ensue; when this ceases, stir the acid and limestone together with the stem of a tobacco-pipe, and heat the mixture on the hob of a common fire-place: or, what is still better, put the tea-cup on sand placed in a common fire-shovel, and heat it in that manner over a clear coal fire till its contents are dry. This being done, reduce the mixture to powder, and pour over it two or three ounces of water; heat the mixture again for a quarter of an hour, and then throw the whole upon a filter, and wash the insoluble part on the filter, by pouring over it, repeatedly, small quantities of water. To the fluid which has passed through the filter, add gradually half an ounce of common pearl-ash, or sub-carbonate of soda, dissolved in three or four ounces of water,

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which will produce a copious precipitate, if the limestone contained any notable quantity of magnesia; if not, the fluid will only become slightly milky. Heat the fluid (if magnesia be present) by setting it in a tea-cup near the fire; let the precipitate subside; pour off the clear fluid, which may be thrown away, and wash the white precipitate with warm water; then pour it on a filter, the weight of which is known, dry and weigh the whole. The result shews how much carbonate of magnesia was contained in the original stone; or deducting sixty per cent. how much pure magnesia one hundred parts of the lime contain.

If burned lime has been used, deduct from the weight of the precipitate sixty per cent. and the remainder gives the weight of mag-

nesia in each one hundred grains of burned lime.

#### NEW METHOD OF STAINING WOOD A PERMANENT BLACK COLOUR.

Take one part of crystallized triple prussiate of potash, dissolve it in eight ounces of water, make the solution hot, and brush the wood over with it twice or three times. This being done, make a decoction of logwood, of one part, by weight, of logwood, and four of water, and brush the wood over with it also; and, lastly, apply a decoction of gall-nuts, mingled with a concentrated solution of red oxide of iron: brush the wood over with it three or four times, and it will now be of a beautiful blue-black colour, which is permanent. The wood may be polished with a hard brush and black shoemaker's wax.

## BIOGRAPHICAL SKETCHES AND ANECDOTES.

### THE ABBE DE BALIVIERE.

THIS gentleman was one of the almoners of Louis XVI. and perhaps it would be difficult to find a more singular character; he was, in fact, an odd compound of the devotee and the man of the world: fond to excess of hunting and play, he contrived, nevertheless, to perform his clerical duties with strict regularity. Simple, benevolent, and well intentioned, his eccentricities were at times very amusing. He was very fond of politics, and the blunders he made in conversation on that subject often created mirth at court. Talking one day with Madame de Polignac about the war between England and America, he said, very

seriously, "I have several times seen the *abbey* of Chesapeake mentioned in the papers; it must be an excellent benefice, and should M. de Rochambeau prove victorious, I shall, whenever it becomes vacant, request the queen to ask for it for me from the Congress." Though the abbé was very benevolent, his odd manner made even his charities sometimes appear ridiculous. One day, at a hunting party, being left behind by his companions, he overtook one of the huntsmen just at the moment when he had fallen from his horse, and broken his leg. The abbé, struck with consternation, dismounted in great haste to assist

him : being in the midst of a forest, the abbé looked about in vain for help. The huntsman, in the mean time, being in great pain, groaned most terribly ; and M. de Baliviere, not knowing how to go about assisting him, began very gravely to condole with him on his misfortune, and taking his snuff-box from his pocket, pressed him to take a pinch. Our readers will scarcely give M. de Baliviere credit for much understanding : yet he play-

ed with great skill at the most difficult games ; conducted the temporal as well as spiritual affairs of his living with great judgment ; and shewed good sense, as well as benevolence, in administering to the wants of the poor. In short, we might sum up his character by reversing the two last lines of Rochester's epitaph on Charles II.

" He never did a foolish thing,  
Nor ever said a wise one."

### THE MARQUIS CARACCIOLI.

THIS nobleman, who was much liked in Paris when he resided there in quality of ambassador, was possessed of considerable wit and vivacity. The French are indebted to him for the introduction of Italian music into France. He sent for the celebrated Piccini, whom he encouraged and supported against a powerful party, at the head of which was Gluck, who was then protected by the queen, Marie Antoinette.

The marquis had been ambassador in London before he went to Paris, and some of his sallies are still remembered in both countries. His present Majesty, with whom the marquis was rather a favourite, knowing that he frequently abused the English climate, asked him one fine summer's day whether he did not fancy himself at Naples. " Ab, sire !" replied he, with much quickness, " the moon of the king my master is preferable to your majesty's sun." We make no comments on the *politeness* of this reply.

He was of a very observing turn, and exposed with much drollery the various, and sometimes absurd,

peculiarities of every nation he had visited. Speaking one day of the passion of the English for betting, he said very gravely, that he had been near falling a victim to it. " I was riding," continued he, " on the high road, and my horse being startled at something, ran away with me. Two Englishmen, who were galloping behind me, directly betted a couple of guineas, one that I should be thrown, the other that I should keep my seat : both were totally regardless of my cries for help, and the horse galloped on till we came near a turnpike. The toll-keeper immediately shut the gates, and I thought myself just out of danger : no such thing, one of the two who laid the wager, called out, ' No, no, don't shut them ! don't shut them ! there's a wager ! ' The man immediately opened the gates, and my horse did not stop till he had got a mile beyond the turnpike." It is unnecessary to add, that there was not a word of truth in this story, which the marquis, however, related in a manner that would have imposed upon any body.

The marquis, when appointed to the vice-royalty of Sicily, was far from being pleased at an appointment, however honourable, that obliged him to quit France, a country to which he was much attached. When he went to take leave of Louis XVI. that monarch said to him, "I congratulate you, M. l'Ambassador, on your appointment; you are about to occupy one of the finest places in Europe."—"Ah, sire!" replied he, in a melancholy tone, "the finest place in Europe is the place I quit." The point of this reply was his allusion to the *Place Vendôme*.

## MISCELLANIES.

### EXTRAORDINARY PETITION OF VISCOUNT D'ENTRECASTEAUX.

THE following singular petition was presented to the Queen of Portugal from the Viscount d'Entrecasteaux, formerly one of the judges of the parliament of Aix in Provence, in France, who having fled his country, after having murdered his wife, escaped by sea to Portugal, where he was discovered and apprehended. The French ambassador formally demanded that the criminal should be given up, in order that he might be sent back to France, to suffer there the punishment due to his crime. Before any answer was given to the ambassador, the following petition was put into the queen's hands:—

"I had not a soul formed for the commission of crimes; a moment of delirium and madness alone plunged me into the abyss into which I have fallen. I pretend not, however, to be the less criminal, or the less deserving of punishment; but if my crime is too great for mercy, at least may I hope to excite some pity in your majesty's breast? Deign then, O great queen! to listen to the voice of that pity, and save me from that shame of suffering death in my own country, by inflicting it on me here. I am too well acquainted with the prejudices that exist in France, to hope that even after I should have paid to justice the forfeit of my life, my memory should escape the infamy that attends those who fall by the hands of the public executioner. Justice having once received her due, no trace of the crime ought to remain, and prejudice should rest satisfied. May I then hope, great princess, that as I call myself for the punishment I deserve, and become even a petitioner to obtain it, my soul may be freed from ignominy, for which nature never formed it, but which it has, nevertheless, too richly deserved? Were this my prayer granted, I should have the consolation, in my last moments, to think that my name would not hereafter be remembered with horror; and in taking the last farewell of the authors of my days, I might say to them, 'Your son is still worthy of you: he has done away the dishonour he has brought upon you; he has made atonement for his

crime, and is thus become worthy of your compassion!" If I should have the great happiness to excite your majesty's pity, and in your mercy you should be inclined to grant my petition, you need not be afraid that your justice should, in the least degree, infringe the laws of nations, by dooming to die in your dominions the subject of another crown, for a crime committed in his own country; on the contrary, I flatter myself that I shall be able to demonstrate to your majesty, that your justice is, in some measure, bound to put me to death. Though I am by birth a Frenchman, yet it is not as a Frenchman that I am guilty; it is not the French nation alone that I have offended; it is as a man that I am a criminal, and all mankind have a right to inflict upon me the punishment of death. Wherever there are men, and laws by which they are governed, I am amenable to punishment for a crime levelled against human nature: I carry about me a mark that must point me out as unworthy of protection, and wherever I am found, there may my blood be spilt with justice.

"In this country I have publicly confessed my crime; I have made known the culprit to your majesty; I am at once the accuser, the witness, and the criminal. What more is wanting but judgment? which I beseech your majesty to pass upon me.

"I entertain the greatest hope of obtaining a request that will enable your majesty to unite justice and clemency. If the compunction of a soul, filled with horror at its crime, can excite pity, you will extend it towards me by

granting the request I take the liberty to make; that by dooming me to death in your own dominions, you may put an end to my remorse, and, at the same time, enable me to expiate a crime at which humanity shudders. If I am so unhappy, so criminal, as not to deserve any compassion, I will appeal to your justice: I bring before you a man guilty of the most enormous crime, and call for his death.

"If your majesty was engaged in a war, I might perhaps have besought you to afford me an opportunity to spill some of my blood in your service, before I should expiate by a public punishment the offence of which I have been guilty, to the end that my death, at least, might not be entirely useless. But as your majesty has the happiness to make your subjects enjoy the blessings of profound peace, your justice calls for my life as its due; to that justice I hope I shall be indebted for the recovery of my lost virtue, the security of my honour, and a deliverance from all my pains. If, on the other hand, your majesty, considering the enormity of my crime, should think that my blood would pollute your dominions, despair alone will then be my portion. However, in either case, even in the agonies of death, I shall not cease to offer up my most fervent prayers for the prosperity of your majesty's reign. While suspended between hope and fear, I wait a decision that will fix my doom, I am, with the most profound respect, your majesty's most humble and most obedient servant,

"BRUNZI D'ENTRECASTEAUX."

*Somerset.*

## FAMILIARITY OF THE SWALLOW.

DR. CLARKE, in his *Travels*, relates a very curious circumstance in the natural history of the swallow, with which he accidentally became acquainted at a village in Greece. "In the course of our search for antiquities," says he, "happening to visit the shop of a poor barber, we observed, as we were speaking to the owner, in a room with a ceiling so low pitched that our heads almost touched it, a swallow enter two or three times through a hole purposely left for its admission over the door. Without regarding either the number or the noise and motion of so many persons in this small room, it continued its operation of building a nest, although within our reach, against one of the joists. It was impossible not to admire the activity of this little animal; the velo-

city with which it went and returned; but, above all, the happy confidence which it seemed to enjoy in its security from molestation or injury. The owner of the shop entertained the superstition, which is common to all nations that are visited by this bird, and which is alluded to by Sophocles, concerning the *sanctity* of his little guest, deeming himself fortunate in being thus honoured by one of *Apollo's* messengers. He told us that the same swallow had annually visited him for many years, but that this year it came earlier than usual; that it paid him handsomely for its lodging, its presence being considered as a most fortunate omen, whereby customers were attracted to his shop whenever the swallow arrived."

## HISTORY OF SUSAN STRIVEWELL.

### TO THE EDITOR.

SIR,

As my lady is a subscriber to your *Repository*, I have an opportunity of seeing it; and observing sometime ago a reflection made by one of your correspondents—"that if servants were to be heard in their turn, they might also be found to have some cause of complaint;" I thought that my history would prove the truth of this reflection, and I have taken the liberty to send you some account of it.

My parents were very poor people, who had some difficulty to spare the money necessary to send me to a day school; reading and

writing were consequently the sum of my acquirements. My mother, who was very notable and industrious, took care to qualify me for service, but I had the misfortune to lose her before I attained my sixteenth year; and my father survived her only a few months. This severe loss rendered me for some weeks incapable of doing anything; but an aunt to whose house I went on the death of my parents, soon reminded me of the necessity there was for my getting my bread, and as she had a cousin settled in London, she gave me a letter to her; paid the expense of my journey

to town out of the money produced by the sale of my parents' few effects, and I set out from home, with many charges to be a good girl, and many wishes for my success in getting a situation.

I wished if I could to get a place as lady's maid, but my cousin told me, she feared my being a country girl might be an obstacle, and advised me to go after a situation as housemaid; and finding there was one wanted at Mrs. Rigid's, I went to offer myself. Mrs. Rigid, who was an old lady, put on her spectacles and surveyed me for some time without speaking; at last she asked me if I was not ashamed of myself to come after a housemaid's place dressed in such a ridiculous manner (my dress I should tell you, sir, was a black stuff gown, a black silk handkerchief on my neck, and a straw bonnet with black ribbons). "When I heard you was a country girl," pursued Mrs. Rigid, "I was in hopes of seeing a decent comfortable person, dressed as servants were in my young days, but instead of that you are as fine as any London madam of them all."—"I will dress in whatever manner you please, ma'am," replied I, "if you will have the goodness to take me into your service."—"Not I, indeed!" cried she; "there are places that may suit you, but I am sure mine is not one of them." I attempted to reply, but she angrily ordered me to get about my business, and I returned to my cousin very much dejected. She desired me not to make myself uneasy, for she was pretty sure I should not meet with another lady who would find fault with my dress; and as there was a children's maid wanted

at Doctor Doublefee's, I went after the situation immediately.

I was shewn into an elegant apartment, where Mrs. Doublefee sat reading; she turned round on my entrance, and surveying me with a look of contempt, "Pray, young woman," cried she, "what do you want?" I stammered out, that I came to offer myself as children's maid. "Then you have a great deal of assurance," said she; "do you suppose I should suffer my children to be waited upon by such a vulgar-looking, ill-dressed creature as you? Why I should be ashamed to see my scullion in such clothes; a rusty old stuff gown, and a nasty coarse straw bonnet!"—"They are my best at present, madam," replied I, "but I will buy others, if you wish it."—"What, I suppose you think then, that if you had one decent suit of clothes, that would be sufficient for a place like mine! I never saw so much brass in my life. Go, you had better offer your services at a public-house; 'tis the only place you are fit for." I was too much dismayed to attempt any further excuse, and I returned almost in despair.

One would suppose I had been asking charity instead of a service, from the difficulty I had in getting a place. Some ladies thought me too young; others were afraid I was not smart enough; some told me they were determined never to take country girls, because they had had several, who all turned out very bad: others preferred country girls, but then they must have lived two or three years in service in the country. At last, when I was beginning to despair, I heard of a situation as attendant on two young



ladies, sisters, and although the place was said to be a very hard one, I went after it directly. As soon as I entered the room where they were sitting, the youngest said to her sister, "Why, Lord! Harriet, this girl's a mere country dowdy, and I am certain she is good for nothing."—"How do you know what she is good for?" replied Miss Harriet. "Come here, child, and let me speak to you." She then began to inquire what I could do; but I was so frightened at what her sister had said, that I gave a very poor account of myself: nevertheless, she hired me, more I believe out of opposition to her sister, than from any other motive.

I went home the following day quite elated to think that I had got a place at last; and as I knew that I really could do every thing that Miss Harriet required of me, I was resolved to convince her sister, that the country dowdy was fit for something. But before I had been a week in my place, I saw clearly that it would be impossible for me ever to give satisfaction to my two mistresses, for whenever the one gave me any thing to do, the other was sure to set me about something else. I had agreed to wait upon them both, to wash all their small linen, and do what needle-work I could at my leisure. Miss Sophia, the youngest, having taken a dislike to me, complained continually that every thing I did for her was wrong: if I dressed her, she had not patience with my awkwardness; whatever pains I took in getting up her muslins, she never found them fit to be worn, and she protested I did not do one quarter of the needle-work she wanted. Miss

Harriet was displeased with me, because she thought I paid more attention to her sister than to herself. "It was always the way," she said, "that she was imposed upon by servants; these creatures knew the easiness of her temper, and they took advantage of it: but she was determined to be no longer a cypher, but to have proper attention paid to her orders." It was in vain for me to say, that I wished to do every thing in my power to please her, she constantly declared I did not take the least pains to do it; and at the end of six months she discharged me, because, she said, I added insolence to ingratitude, in declaring it was not my fault if I did not give satisfaction.

As my place had been truly uncomfortable, I was not very sorry to lose it; but I resolved, that, in taking another, I would be careful to have but one mistress. In a few days I was engaged as maid to Mrs. Tempest, who told me when she hired me, that I should find her a good mistress, if I deserved it, but I must not mind being scolded now and then, for she was rather passionate. As I had been scolded continually for six months before, I thought I should be very well off in being scolded only now and then, and I went home in very good spirits. For a whole week my mistress behaved so kindly to me, that I thought myself the luckiest creature in the world; but one day having the misfortune to break a smelling-bottle, it put her into such a passion, that she snatched up a heavy china water-jug, and threw it at me. Luckily it missed me, but I was so terrified, that although she condescended to say she was

sorry for it, I quitted her the next day.

Mrs. Thrifty, my next lady, made some difficulty of engaging me, because I wished to stipulate for leave to go to church, and sometimes to see my cousin: with respect to the first, however, she said she would spare me when it suited her convenience (which I must observe was only once during nine months that I lived with her); but as to the latter, she neither allowed her servants to go out, nor to have any followers. This lady, who was rather in years, and had no family, was very notable, and as she frequently said, that idleness was the mother of mischief, she took care to keep every body about her employed. Finding that I was a good needle-woman, she gave me plenty of work, and from six in the morning till eleven or sometimes twelve at night, I laboured without intermission. However, as my mistress was not ill tempered, and sometimes encouraged me by saying I did more needle-work than any other servant she had had, I bore the hardships of my place very well.

One day while I was sitting at work in my lady's dressing-room, my master entered, and asked where she was. I told him, I believed in the drawing-room, and inquired whether I should let her know that he wanted her. "No," cried he, "my business is with you: 'tis a shame that so fine a girl as you are, should be labouring in this manner from morning till night; I have a plan in my head to render you more comfortable," I replied, that I was as well off as I wished to be, and I turned directly to leave the room. He got between me

and the door, and attempted to catch me in his arms. I repulsed him very angrily, and at this moment my mistress came out of her bed-chamber, which communicated with the dressing-room. My master vanished in a moment, and she began, with passion, to abuse me in the most violent terms: I was a vile dissembling hussy, an artful hypocrite; this was my sanctity, forsooth, to inveigle a married man! but she never knew any pretenders to religion but what were wicked in their hearts. However, she had heard all that passed, and she would take care that I should not gain admission into another family, to disturb the peace of it, as I had done her's. "If you heard what passed, madam," cried I, "you must know that I am not in fault, and that the blame is entirely my master's." At these words her passion rose beyond all bounds. "Was there ever such insolence!" cried she, "to dare to blame your master! as if all men will not take liberties with such forward, vile creatures as you are." She ran on in this manner till she was out of breath, and then throwing me my wages, she desired I would take my rags, and get out of her house directly.

I went immediately to Mrs. Tempest, who had the goodness, on hearing my story, to say she would get me a situation; which she very soon did, with a widow lady, who told me when she engaged me, that she wanted little personal attendance, and did not require needle-work; but she wished to have a trusty person who would act as housekeeper, and on whom she could depend to let nothing be wast-

ed in the family. This last part of my office, however, was a sinecure, for she took care to keep her house in such a manner that we should have nothing to waste. She made it her business to know the very lowest prices of all sorts of provisions, and as she bought every thing for ready money, she always took care before I went to market, to tell me what each article was to cost; and as I did not dare to exceed the price she mentioned, I was in general obliged to buy the worst of every thing, and my mistress was in consequence always dissatisfied with me. She never saw such bad provisions, she said, in her life; it was impossible for her to eat such trash, it was only fit for dogs. If I told her it was because I was fixed to a price, she insisted upon it, that I might have purchased the best meat, &c. for the same money: but she supposed I was too fine a lady to try to get bargains; I did not care how dear I bought every thing, because they cost me nothing; and sometimes she has asked me, whether I was quite sure that I really gave that price for the article. As I had been brought up in the strictest principles of honesty, I was much mortified at these speeches, and one day I could not help saying, that if she suspected me, she did wrong to suffer me to lay out her money. This speech produced such tart reproaches for my pertness, that I burst out a-crying. My mistress ordered me to quit the room, and not make myself so ridiculous; she had said nothing that ought to hurt my feelings, if I was innocent, and she had no notion of servants affecting sensibility.

Thoroughly dissatisfied with my situation, I now began to inquire for another. "Miss Meanwell wants a servant," said one of our tradespeople to me, "but I don't think you would like the place; she is an old maid, keeps very little company, and I fancy is either poor or stingy." Notwithstanding this unpromising account, I waited on Miss Meanwell, who engaged me directly. It is now more than ten years, sir, and I have lived with her ever since, and shall, I hope, continue to do so till my death or hers. I have not what most servants would call a good place, for my wages are small, and as my mistress dresses in the plainest manner, I have few perquisites; but she always treats me kindly: if through mistake or inattention, her orders are not properly executed, she reproves me, but without severity. She told me when she engaged me, that as she kept only two servants, I should have some things to do which perhaps I had not been accustomed to, and she never suffered her servants to say, "It is not my place," or, "I was not hired to do that:" but as she is very regular and methodical, I soon learned the duties of my station, and it happened sometimes that I did more than was expected from me; whenever that was the case, I was sure to be commended, and to receive some little reward, not money, but some trifle that would be useful to me, or perhaps a book calculated for servants. My mistress allows me to go regularly to church, and now and then I have been given me, to ask my cousin to come and see me, or else I go to see her. Soon after I went to

live with Miss Meanwell, I was taken dangerously ill, and she had herself the goodness not only to see that there was proper care taken of me, but even to pass an hour or two at a time in my room. She thinks I have shewn my gratitude by refusing to leave her to live with Mrs. Flareit, whose woman has the most easy and lucrative place in town; but I would not change to serve a princess; and I believe, sir, that, discontented and fond of changing as servants in general are accused of being, there are few

who, if they were treated as I am, could be wholly insensible of the kindness shewn to them: but I cannot help thinking that we are like children—excessive indulgence, or too great severity, is equally prejudicial to us; and there are few mistresses who, like Miss Meanwell, take care to avoid the one and the other.

In the hope that you will pardon my boldness in troubling you with this long letter, I remain, sir, your very humble servant,

SUSAN STRIVEWELL.

### THE UNKNOWN BENEFACTOR.

SOME years since a benevolent old man was walking out towards the Spiegelberg, near Halberstadt. He met by the way a girl about seven years of age. "Father," said the child, "be pleased to give me a halfpenny!"—"A halfpenny! what would you do with a halfpenny?"—"Buy a bit of bread with it."—"A bit of bread! what, are you so very hungry?"—"I have had nothing to eat since the day before yesterday."—"Surely that must be a fib; your red chubby cheeks tell a different story."—"Indeed it is no fib; my father once beat me till I was half dead on account of one."—"What is your father?"—"A button-maker."—"His name?"—"Lindner."—"Where does he live?"—"In the High-street."—"Go and tell him to have the goodness to come to me."

The girl set off; but the old man called her back. "You little goosecap," said he, "to whom would you tell your father to come?"—"To you, sir."—"And

who am I?"—"I don't know."—"Then you should have asked."—"In that case I should not have been obedient. My father punishes disobedience with the third rod."—"The third! how many rods has he then?"—"He has one for every class of faults."—"Go and fetch your father, and I," seating himself upon a piece of timber near the pepper-mill, "will wait here till he comes."

The girl ran, and soon returned with her father, a handsome man in the prime of life. "Is that your child?"—"What is your motive for inquiring?"—"She asked me to give her something, and begging is prohibited."—"I have seven children, and have not sufficient to maintain one."—"No! are you not a button-maker?"—"Yes, and for that very reason because I am a button-maker I have nothing to do. People have, unfortunately for us, given up wearing such buttons as we make. We have no other resource. All the button-makers must be reduced to beg-

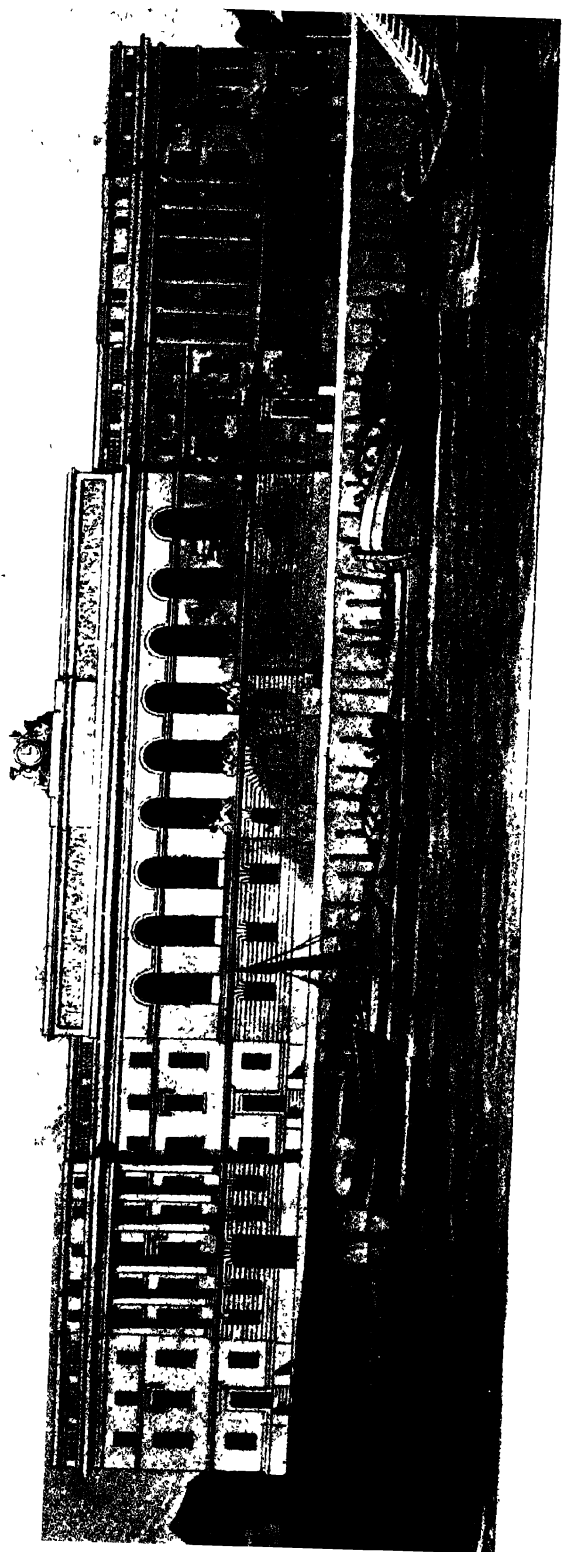
gary."—"It is a pity: as you seem to understand so well how to bring up children, suppose you were to turn schoolmaster?"—"Schoolmaster! why, I cannot read; I was kept from my youth to work, and never learned anything but button-making. God have mercy upon me, with a dear wife and seven children!"—"Have you not represented your case to the assessor, and applied to him for relief?"—"I cannot creep and cringe. We have already parted with all we had; my wife has stripped herself of every thing, from her jewels to her shift. It is a fortnight since we parted with our last farthing, and are now living upon bread and water."—"Is all this true?"—"You may believe me; it is but too true."—"Father," cried the child, "it is not true; we have not a morsel of bread."

The old man hastily rose. "Come!" said he, and went with them to the town. He saw the parents shed tears over their seven starving children; he found all that had been told him literally true, and felt for the situation of the poor man who could neither read nor write. He entered into conversation with him on his mode of bringing up his children, and was delighted with the soundness of his notions. "I have thought it useful," said he, "to keep a particular rod for every kind of fault, that the children might learn to distinguish between them, and guard against each individually. They will not tell lies, for with the rod appropriated to lying, I have accustomed them to speak the truth."

"There, child, go and buy bread," said the stranger, putting

some money into the hand of the girl who had occasioned this visit; "but make haste back, and be sure not to tell any body, that an old man is at your father's." The girl ran as fast as she could; and the father was overjoyed that, for one day at least, he had wherewith to satisfy his famishing wife and children. "Oh, sir," said he to the stranger, "you are an angel of God!" The child returned with the bread, of which the hungry family partook. The old man entered into conversation with the mother and children. He took a particular fancy to one of the boys named Charles. "Come with me," said he to the boy; "your father will give you leave." The stranger walked away; the boy followed; and father, mother, brothers, and sisters, looked after them till they were out of sight. The old man returned to the pepper-mill, without speaking to the boy by the way, and seating himself again upon the timber, wrote with his pencil upon a piece of paper, which he gave to his young companion, saying, "Carry it to your father." The boy ran with all possible speed, and obeyed his direction. The father, ashamed that he could not read what was written upon the paper, carried it to a neighbour, a baker, to learn the purport of it. The words were these:—"Until such buttons as are made by the button-makers come into fashion again, Lindner, the button-maker, shall receive four grochen (sixpence) per day." Lindner lost no time to run after the stranger, for the purpose of expressing his gratitude; but he could neither see nor hear any





thing of his benefactor. Four days afterwards he received, by coach, 365 four-groschen pieces, and the following year, on the same day, the like sum. It has now been regularly transmitted for seven successive years. Metal buttons are still in fashion; the old man is not discovered; and as he has so well contrived to remain concealed, and consequently wishes to be so, I would earnestly entreat our collectors of anecdotes, who take such

pains to spy out and trumpet abroad every good action, to give themselves no concern about this old man. They would doubtless only spoil his pleasure, for they have already seen that he has no wish to be called an angel of God.

This story is related by the German poet Gleim, and, to his honour, we are enabled to add, that he was himself the old man who figures in it—a fact that was not known till after his death.

### PLATE 3.—THE NEW CUSTOM-HOUSE.

So early as the year 979 the king's customs were principally collected at Billingsgate, and then to no considerable amount; as even in 1268, the half-year's customs for foreign merchandize in the city of London came only to 75*l.* 6*s.* 10*d.* In the year 1383 a custom-house was built by John Churchman on the site of the late edifice, though at that time, and long after, the customs were collected in different parts of the city. About 1559, the loss to the revenue being discovered, an act was passed to compel persons to land their goods in such places as were appointed by the commissioners of revenue; and a new Custom-House was erected. In 1590, towards the close of the reign of Elizabeth, the customs amounted to 50,000*l.*: at first they had been farmed to Sir Thomas Smith at 14,000*l.* a year; afterwards at 42,000*l.*; and finally at 50,000*l.*

In 1641, just before the beginning of the civil troubles of the country, the customs amounted to 500,000*l.* a year; but the broil in which it was involved, and reduction

then, at the period of the Restoration, about 110,000*l.* yearly. The average nett customs paid into the exchequer in the last years of William III. was 417,180*l.*; during the wars of Anne 1,257,332*l.*; the first of George I. 1,588,102*l.*; of George II. 1,621,731*l.*; the first year of George III. 1,969,934*l.*; in 1784, 2,715,200*l.*; and in four years, from 1802 to 1805, both inclusive, the real annual average value of imports was 3,240,000*l.* The real annual average of foreign goods and British manufactures exported in four years, from 1802 to 1805, was 3,110,000*l.* In the year 1784, the shipping in the merchants' service belonging to Great Britain and her colonies, not including French, was 1,301,000 tons, navigated by 10,570 seamen. In 1805 it had increased to 2,228,000 tons, navigated by 132,642 seamen; and the real value of the exports of British manufactures, which were in 1784 18,005,000*l.* had in 1805 increased to 41,005,000*l.* The produce of our fisheries, which in 1784 was of the value of 2,000,000*l.* had in 1805 increased to 4,000,000*l.*



The Custom-House erected at the commencement of Queen Elizabeth's reign having been destroyed by the great conflagration in 1666, another fabric rose in its place, at an expense of 10,000*l*. This structure was also burned down on the 13th January, 1715, together with 120 houses in Thames-street; on which occasion fifty persons perished in the flames. It was again rebuilt in a substantial manner of brick and stone, and upon a noble scale, the whole edifice being 189 feet in length; but this, like its predecessors, was destined to become a prey to the flames, by which it was totally consumed on the 12th of February, 1814.

Prior to this event, the Custom-House was found to be inadequate to the vast increase of commercial business; and as the term of its investment in trustees for the crown, at a rent of 1960*l*. per annum, was about to expire, the government, at the suggestion of the Board of Customs, abandoned the idea of making additions to the old building, and directed a new Custom-House to be erected on a piece of ground adjoining to the former, between it and Billingsgate. This ground had become, in great part, vacant by a fire in May, 1808, and for this purpose an act of parliament was passed in 1812: accordingly plans were prepared for a building on a magnificent scale, and of a very classic design, the first stone of which was laid, with the usual ceremonies, at the south-east corner of the proposed building, on the 25th of October, 1813.

This building is great in its features of design, and substantial in the dimensions of its parts, and the

genuine taste with which the south front in particular is designed, is highly honourable to the abilities of Mr. Laing, the architect: but, unfortunately, the situation is not favourable to a display or to an inspection of its merits; for the grandeur of the outline cannot be sufficiently seen, owing to the comparatively confined terrace or quay in front of it, to the crowd of shipping that of necessity intervenes between this and the opposite shore, from which it could best be viewed; while this shore affords no further temptation, were it otherwise, to induce the visit of the architectural amateur. The front is of Portland stone, and consists of an Ionic superstructure, supported by a basement, and finished by an attic. The centre of the building contains the great room, which is lighted by nine large arched windows; the central entrance beneath is by flights of steps on each side; and a projecting portion of the basement sustains recumbent figures of Ocean and Commerce. The attic of the centre is decorated by a fine bas-relief 290 feet long, with figures 5 feet 6 inches high, representing our commercial alliances, and executed by Mr. Bubb. Above this is a group of figures representing Industry and Ingenuity, supporting a dial.

The wings, if they may so be called, being symmetrical compartments of the front, to which all the above forms a centre, contains each a centre of insulated columns of the Ionic order; and in its height an additional story is introduced, without injury to the continuity of the lines of the cornices and impost, which are here essential fea-

tures of the composition: and great care has been taken to guard against a recurrence of those destructive accidents, which have given so many awful warnings to the commissioners.

Though all the desired results of so fine a building towards establishing the architectural reputation of the country, cannot be ex-

pected, from its crowded situation, yet its effect from the entrance of the metropolis over London bridge is very striking; and foreigners, who visit the port of London, on viewing it, must speak with respect of our architectural talent, and of the magnificence of this national edifice.

## THE FEMALE TATTLER.

No. VII.

*Felices ter, et amplius,  
Quos inrupta tenet copula; nec malis  
Divulsus quemquomus,  
Supremâ citius solvet amor die.*—HOR. lib. i. od. 12.  
Thus happy they in pure delights  
Whom love with equal bonds unites;  
Unbroken by complaints or strife,  
E'en to the latest hours of life.

HAVING received Cornelia's permission to make such use of the communications I mentioned in my last paper, as may suit my purpose, I proceed to give an extract, which will, I flatter myself, be considered as containing very useful instructions to such of my female readers as may be in the situation to which they appear very forcibly to apply.

TO THE FEMALE TATTLER.

*Madam,*

Innumerable are the evils which result from that want of fortitude and strength of mind, which the generality of the female sex appear more disposed to enervate and destroy, than to cherish and cultivate. A rational being ought surely to be capable of thinking, judging, and acting for herself: she ought to understand the full force and circumference of her duties; and knowing them, to prefer to every other consideration, the dictates of reason and the suggestions of conscience. Far from sup-

porting any notion that may have a tendency to diminish the influence of the first of duties, that which we owe to our parents, I am convinced, the more the mind is cultivated and improved, the more susceptible it will become of all its obligations, and especially of this most sacred of them. A child is certainly most undutiful, when she rashly and precipitately forms a connection with any one of the other sex which has not received the sanction of parental approbation; and it may be suspected, without any prejudging severity, that she who has failed in her duty as a daughter, may not prove altogether amiable in the discharge of her duties as a wife. Romantic ideas, and the absence of due reflection which they generally produce, are as apt to mislead the young, as too great an attention to interest is to govern the old.

After representing the misery and, it may surely be added, the

wickedness of a young woman accompanying a man to the altar who does not possess her affections, that I may not add to the illusions of sentiment, it becomes me to observe the folly of a romantic attachment which too many misses profess to feel for their future husbands. Esteem, founded on the knowledge of a man's character and qualifications, and gratitude for his decided preference, will be sufficient to ensure happiness, as such principles will promote the performance of every requisite duty with alacrity and pleasure. Such a rational affection must ever be more consistent, because it will be more permanent, than a violent passion, which, while it promises so much delight, affords so little, or, at most, so short a continuance of it. At the same time, to suffer pecuniary advantages to dazzle with their fallacious glare, is to violate every generous feeling of the heart: for what motive can be so base and so abject, as to sacrifice the purest of our affections, and to yield up the most delicious prospect of life and happiness, to the demon of wealth?

External circumstances also have their allurements: the charms of wit and the fascination of manners, will sometimes turn the attention from more solid qualities: this deception is a game which is every day playing in the world, and too often succeeds; but they who trust to their imagination, instead of their reason, will never fail to be losers in it. Good sense and right principles in a husband will form the best security of the real happiness of matrimonial life. Virtue, piety, and benevolence, are the firmest

bonds for lasting attachment. With these, though the charms of the person may fade, though sickness and age may diminish and in time destroy the exteriors of loveliness and grace, affection will continue warm and faithful, till the heart that feels it beats no more. Romantic, novel-reading young women may, unfortunately for themselves, think otherwise; but the truth is, and a woful experience may bring it home to their conviction when it is too late, that the man who makes a sacrifice of duty and prudence, and consequently reason, to what he terms a violent and irresistible attachment, gives but a transient promise of that solid and permanent regard, without which Hymen's torch emits but a glaring light to decorate a ceremony, and then is extinguished.

But to come to the more particular object of this paper, and which the narrative that follows is intended to illustrate. It is among the nearest and dearest interests of female life, to cultivate right notions as to the proportionate situations of those who accompany each other to the altar. Unequal matches seldom are found to answer, in point of happiness, to the expectations which a sordid interest holds forth as the probable result of them; for it is too often found, in examining the result of marriages where beauty, personal accomplishments, and the extravagant passion of the lover, have produced such an union as is here understood, that the want of domestic union is not compensated by the luxuries of fortune and the splendour of station. The following story, that is unhappily found-

ed in fact, too truly exemplifies the wretchedness which often results from matrimonial connections, formed without a due degree of preconsiderate attention to proportionate situation or fortune, and without well weighing the possibility, or rather the probability, of being elevated to the coronet of a husband, and at the same time feeling that these unexpected honours add nothing to the solid happiness of life—that, in the language of our great poet, “she may be no countess in her heart.”

Caroline ——— possessed the advantages that are derived from great beauty and solid understanding. Her parents, though in a situation of life that did not arise much above mediocrity, were virtuous and noble-minded; and, persuaded that accomplishments and a cultivated mind were preferable to whatever mere fortune can offer, they made the utmost sacrifices their property would allow for their daughter's education. They, however, were amply answered by her acquirements, which decorating as they did the charms of her person, she attracted general admiration; while the superior sweetness of her character, and the predominating goodness of her heart, secured to her the warmest regard of all who had the opportunity of becoming acquainted with them.

Edward (for by that name I must be contented to distinguish him) was the only son of a rich and noble family, and having by chance seen the young lady already described, was so much struck by the charms of her person, as to make those inquiries concerning her, which induced him to form an acquaint-

ance with her father. This brought on those friendly communications, which induced so warm an attachment on his part, that he made the father of the amiable Caroline the most honourable proposals for his daughter; but that disinterested and respectable gentleman, who disdained to take advantage of what he conceived to be the mere infatuation of an unreflecting passion, replied in terms which left Edward without the most distant hope of obtaining his consent. “If you were at liberty to dispose of yourself,” he said, “I might accede to your wishes; but you have a father, whose consent is as necessary to such an union as mine; and you must be sensible that he will never be brought to consent to such an unequal alliance, and so opposite to all the plans he has formed for your future establishment.” This refusal overwhelmed the young nobleman with grief and disappointment. It happened, however, that the death of his father, very shortly after, allowed him the liberty of openly avowing his choice, and revived all his former hopes. He accordingly renewed his application, and the father referred the proposal to the will of his daughter; and when it was made to her, she replied to the following effect: —“Your high rank, my lord, your great possessions and acknowledged merit, give you a claim to the most brilliant alliance; and, as I understand your family has never been sullied by what your friends, and most probably the world at large, would think a degrading connection, would not a marriage with me be considered as a derogation of your name? If, indeed, the virtues

of my parents could compensate for rank and riches, you would not have to blush for my birth. I could contrive, indeed, to make out something of a remote genealogy, but I scorn to employ the shadow of misrepresentation; and I see but one way of proving myself sensible of the honour you do me, and the regard which you have condescended to manifest towards me, which is by refusing your hand, and thereby preventing you from doing an act, which, in the eye of the world, to which you owe much, and the opinion of your family and proud connections, to which you owe more, must produce that disapprobation, and perhaps discord, whose effects I cannot but foresee, and must create severe mortification to you, and consequent misery to us both. At the same time I do not hesitate to acknowledge, that I am so sensible of your virtues, as to lament that inequality of condition that separates us; but so it is, and generous as your proposals are, my determination is to refuse them. Thus I prove, at least, that my generosity is equal to your own."

These sentiments, instead of checking the noble lover's pursuit, gave it additional ardour; he persevered, and she at length relented. "But," said she, "the day may come, perhaps, when you will reproach my too ready compliance: weigh well, therefore, the nature of an engagement, that in a few days may be rendered indissoluble, and which may be succeeded by years of unavailing repentance; but if you are resolved to honour me with your name, remember, at least—yes, I charge you to re-

member, that my consent was wrung from me by your irresistible entreaties."

They were married: his family deeply resented the connection, and ambition succeeded to love in the breast of Edward; so that, to gratify his subsequent emotions, to sooth the irritation of his friends, and to make amends for what he now considered as the effect of early folly and an inconsiderate passion, he determined on a separation. She had already borne much with superior patience, but this affliction she could not support: her fortitude entirely forsook her; her health was undermined by grief, and at length the physician thought it his duty to tell her, that her time in this world would be of short duration. This intelligence rather consoled than alarmed her. She desired, however, to see her lord, and, on his seating himself by the side of her bed, she thus addressed him:—

"I have but a few words to utter, and they will be my last. Your happiness has ever been my first object, since, by your fond and most earnest entreaties, I was united to you. This you well know; but, notwithstanding the ardour and purity of my attachment to you, a determination has arisen in your mind to break the solemn engagement you made with me at the altar, and from which death will soon release you. Life was only valuable to me, because I thought it essential to your happiness; but as it has for some time appeared to be considered by you as a source of misery, I bless Heaven that it is about to deprive me of it. As it is no longer dear to





By J. Clayton R.A. Engr.

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His Serene Highness  
 (Frederick Christian Augustus) Duke of Saxony,  
 Prince of Schwarzburg-Sondershausen.

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you, it is become insupportable to me; and that your happiness may be restored when I am in my grave, is the last wish of a broken heart."

This was a scene which seemed at once to renew all his former affection; but his promises of future amendment and compensating tenderness were made in vain, his contrition came too late, and she died a fatal example of the misery which may arise from a union which reason disapproves.

CORNELIA.

### SOME PARTICULARS ILLUSTRATIVE OF THE CHARACTER OF PRINCE LEOPOLD OF SAXE-COBURG.

MOST of our readers, we presume, are acquainted with the principal events of the life of the illustrious subject of this article, and with the chief traits in the character of his highness, from the ample memoir given in Shoberl's deservedly popular *Historical Account of the House of Saxony*, just published by Mr. ACKERMANN. In the following pages we shall, therefore, abstain from such points as have been treated of in that work, and confine ourselves to a few interesting particulars relative to his education and early habits, extracted from the manuscript communication of an intelligent correspondent at Dresden, who has been at considerable pains to collect authentic particulars concerning Prince Leopold.

The chief merit of the education of this prince belongs to the privy-counsellor Hohnbaum. This gentleman was in 1799 appointed teacher to Leopold and his two brothers, and consequently had the former, who was then between eight and nine years old, constantly about him. He soon discovered the capacity and good qualities of his pupil; at the same time he could not but perceive, that the prince was rather delicate. The tutor therefore directed his first cares to

the means of strengthening his constitution: he accustomed him to gymnastic exercises, proceeding from the easiest to the most severe; not a moment was left unemployed; and this system proved so successful, that the prince was enabled, at a subsequent period, to support, without difficulty, all the hardships and dangers of war.

During his childhood the prince had no play-fellows; his two brothers were both too much older than himself, the one being his senior by seven, and the other by upwards of five years. It was, therefore, impossible to prevent them from sometimes exercising the right of the stronger upon their younger brother, when he mixed in their youthful sports; and this treatment was so far from according with Leopold's notions of right and justice, that he chose rather to seek diversion by himself. Till he was turned of nine years two squirrels were his chief amusement: he not only regularly fed and attended to them, but had the curiosity to see what natural history had to say concerning his little favourites. The accidental present of a pair of pigeons next led him to make himself acquainted with the peculiarities of the different varieties of birds of that family. These inno-



cent attachments were supplanted by a fondness for flowers, which he indulged in a garden that he rented, and which led him into the extensive field of botany. His passion for this science was, however, first excited so early as in his fifth year, by the contemplation of the prints in the natural history for children, published by the *Industrie Comptoir* at Weimar, which has produced so many other useful works for the instruction of the youthful mind. By his intimate acquaintance with botany, combined with his noble character and pleasing manners, he very strongly recommended himself to the Empress Josephine during his first visit to Paris. A connoisseur herself, and possessing a collection of plants unrivalled upon the Continent, she particularly distinguished Prince Leopold, and presented him with various rare articles out of her garden. The love of what is grand and beautiful in nature next led him to landscape-painting, in which he is a very great proficient, and for his skill in this art he is indebted to himself alone; for though his master, Rauschert, was celebrated in Germany, and England also, as a practical artist, yet he was deficient in theoretical knowledge, and died before the prince had made any great progress. With these pleasing pursuits he combined the study of music, which he learned with the same ease and celerity as every thing else to which he addicted himself.

The history of Saxony inspired Prince Leopold with a love of history in general: from the history of his ancestors, which made a deep impression upon his mind, he pro-

ceeded to that of the states connected with the history of the Saxons; and therefore studied at an early period of life the history of England, and conceived a decided predilection for the constitution, manners, and literature of this country. In the history of Germany he was particularly struck with Schiller's History of the Thirty Years War. The noble and chivalrous spirit of the heroes described in that work animated his bosom; but the deeds of that champion of religious and political independence, Gustavus Adolphus, excited his highest enthusiasm. In the contemplation of the life of this prince his heart and imagination found a rich treat, and he often wished to be in the place of Gustavus Adolphus, that he might protect the rest of the Continent from the despotism of Napoleon. The young prince was often quite absorbed in these speculations, and when he fancied himself contending as Gustavus Adolphus for the liberties of Germany, he would sometimes affectionately call his faithful tutor Hohnbaum, his good Oxenstierna. From this time the prince began to read military works and to study mathematics, as necessary for his future destination. Though he at first found some difficulty in this science, yet he soon overcame and made himself complete master of it. The languages he learned as he had occasion for them: here again he was infinitely less indebted to formal instruction than to his own assiduity. He learned Latin at an early age; in his native language and French he has acquired extraordinary perfection; of Russian he made himself master so far

as was necessary for him as a Russian general; English he learned later, but studied it with a diligence and perseverance that soon overcame all the difficulties of that language. As the prince learned from early youth to be economical of his time, he was also habituated to be frugal of his money: his tutor encouraged him to keep an account of his receipts and expences; he soon took upon himself the management of his money, and kept his accounts in the most regular manner. The poor never failed to share his bounty, and though he never contracted debts, he was far from penurious.

A letter from the Rev. Mr. Hofelder, dated Coburg, May 13, 1816, says:—"From 1797 to 1811 I was one of his tutors, and for near fourteen years I gave him instruction on every subject. In the first year I taught him biblical history, Christian morality, religion, and the history of Christianity. On the 12th of September, 1805, the prince

was confirmed according to the custom of the Lutheran church, and partook for the first time of the Holy Communion. What I said on this occasion before a numerous assembly, in my discourse previous to the confirmation, on the moral and religious character of the prince, could not but tend to his commendation, as he always manifested the most serious attention to my instructions, and was not only thoroughly acquainted with the truths of our holy religion, but his heart was deeply penetrated by them."

We could add the testimonies of other instructors of this amiable prince, if we were not convinced, that the preceding character of him is more than sufficient to authorize us to anticipate from his union with the heiress to the British throne, results equally conducive to the welfare of the nation at large, and to the happiness of that distinguished family of which he is become a member.

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## MUSICAL REVIEW.

*The celebrated Air, "Love has Eyes," arranged as a Rondo for the Piano-Forte, and dedicated to Mrs. Billington, by J. B. Cramer. Pr. 3s.*

IN a preceding number we noticed a work of Mr. Ries's on a theme of Mr. Bishop's, and now we have to submit another air of the latter author as the foundation of a composition by Mr. Cramer. This adoption on the part of such distinguished masters cannot but prove highly flattering to the original author of the themes, espe-

cially when he beholds his offspring treated in a manner calculated to elicit new beauties and enhance still more its estimation. This is fully the case with the present rondo. Mr. C. does not usher in his friend's child abruptly; a proper and indeed elegant introduction precedes its appearance, and the *début* itself is made in holiday suit of the first cut and fashion, with tasteful trimmings of the most fanciful variety. To speak plainly, the rondo before us is in every respect worthy of the fame of its

author; it exhibits, in an eminent degree, that infinite diversity of classic ideas, and that consummate chasteness of harmonic treatment, which will render Mr. C.'s name dear to future musical generations.

No. 20. *Istrian Air, for the Piano-Forte, Harp, Flute, and Violoncello, composed, and inscribed to the Hon. Miss Frances Addington, by J. Mazzinghi.* Pr. 5s.

In the series of national airs composed and varied by Mr. M. for the four instruments above-mentioned, there is such a similarity in point of merit, and indeed of general treatment, that much of what we have had occasion to notice in our account of preceding numbers, applies to the Istrian air before us. Its theme is gentle and chaste, and the variations display that unlaboured ease, which is the result of the matured talent and experience of the author. Among them we were preferably pleased with var. 2. *p.* 2; the elegant variation for the harp, *p.* 4; the mellowed flow of the demi-semiquaver passages, *p.* 6; the able bass evolutions, *p.* 8; and the bustling and rich preparations of the conclusion, *p.* 9.

*The Harmonic Miscellany, a Selection of popular Rondos, Airs, &c. with Variations for the Piano-Forte, composed by the most favourite Authors.* No. II. Pr. 2s.

This number of the Harmonic Miscellany contains the rondo belonging to a sonata of Mr. Kalkbrenner's composition. It is, like many of that author's works, animated and florid; and although mainly devised in a light style, yet some clever modulations and striking effects infuse constant interest into the whole. Its signature is C

major, but that key, we must own, is not often visible; the second part of the subject setting out at once with three flats, and accidental sharps and flats in abundance being introduced in the sequel; as much as five at a time. The numerous quick passages are highly spirited and fanciful, so as to afford excellent practice for the fingers.

*The popular original Courtship Dance of the Russian Peasants, arranged for the Piano-Forte, with an Introduction and Flute Accompaniment, ad lib. composed by F. J. Klose.* Pr. 2s. 6d.

An andante in B minor, and somewhat in the ancient French style, forms the introduction. The allegro which follows, bears the stamp of national authenticity, and its motivo carries with it a certain *à plomb*, well calculated for the exhibition of the talents of Madame Mangin and Mons. Baptiste, who executed it at the King's Theatre. Bars 7 to 10 we should object to, did we not suppose them to be integral parts of the national theme, which Mr. K. had to give for better for worse. In *p.* 5, *l.* 3, however, where they are employed to travel successively through D major, D minor, and F major, they have led the author into some uncouth harmonies. In other respects we observe in this allegro much diversity of interesting ideas and considerable neatness of arrangement: the flute is introduced with effect, and where it seizes the melody, the piano-forte acts in proper support. The whole is lightsome and agreeable.

*Valentine's Day, or Henry and Emma, a favourite Duet, with an*

*Accompaniment for the Piano-Forte, composed by Sir John A. Stevenson, Mus. Doc. Pr. 2s.*

This duet consists of two movements: an andantino,  $\frac{6}{8}$ , in which the two voices act alternately; and an allegro,  $\frac{4}{4}$ , for simultaneous execution. Both are conceived in the tasteful style which distinguishes most of Sir John's vocal productions; sprightly, melodious, and perfectly easy, notwithstanding the little decorative passage-work which serves to lead to a showy conclusion.

*"Ah! why did I gather this delicate Flower," a favourite Ballad, composed by T. Emdin, Esq. as sung by Mrs. Salmon and Miss Bartlett, with the greatest applause, at the London and Bath Concerts. Pr. 1s. 6d.*

We consider this a promising specimen of amateur-composition. The harmony, in some instances, might have admitted of improvement, and in the bass in general a less plain treatment would have been desirable; but the melody is pleasing, and one or two passages particularly distinguish themselves by tasteful and appropriate musical expression.

*"Fare thee well," written by Lord Byron, composed with an Accompaniment for the Piano Forte, by G. Kiallmark. Pr. 2s.*

In the melody of this composition of "Fare thee well" (in B b), the several ideas are less distinguished by novelty of conception, than they will be found attractive by their unaffected expression, and the natural connection with which they succeed each other. A few minor bars are aptly introduced in the third verse, and a part in F follows,

which equally meets the peculiar turn of the text. In the introductory symphony (b. 5), and in one or two corresponding places, the bass and lower notes of the treble move objectionably in two successive fifths.

*The celebrated Poem, "Fare thee well," written by Lord Byron, composed by J. Whitaker. Pr. 1s. 6d.*

This composition does not appear to us to be sufficiently serious and pathetic for the poem; and the voice, chiefly proceeding through dotted crotchets, is, in our opinion, too plain and uniform in its progress. This aside, there is much pleasing melody in the several strains; the ideas are select, and the accompaniment, evidently devised with a view to executive facility, is satisfactory. In this, as well as some other musical specimens of "Fare thee well," we observe what appears to us a too close adherence to rhyme in the lines,

"E'en though unforgiving, never  
"Gainst thee shall my heart rebel."

As the composer has so many means of extending or narrowing the metre of his poetry, it would not have been difficult to allot the word "never" to the strain appropriated to the remainder of the sentence, instead of closing the first period with that word, and thereby creating a close where the sense of the text has none. Melody, in our opinion, ought, as much as possible, to be musical declamation.

*"Fare thee well," written by the Right Hon. Lord Byron, and dedicated by permission to the Countess La Ferte, composed, with an accompaniment for the Piano-Forte or Harp, by C. M. Solà. Pr. 2s.*

The plaintive style of this melody corresponds well with the import of the words, and the voice is strongly supported by the instrumental accompaniment; but Mr. Sola in this instance appears to us to travel too freely and frequently from the key to its relative minor, and *vice versa*.

"*In calm, in soothing Pleasure,*" a favourite Song, as sung with unbounded applause by Miss Nash at the Theatre Royal, Drury-Lane, in the Opera of the Maid of the Mill, composed by Nasolini; the Words written and arranged to the Music by Charles Cummins, Esq. Pr. 2s.

Although we do not wish to encourage the practice of writing words to music, we are bound to own, that, in this instance, it would be difficult to discover the application of that practice, so well do the words apply to the tune. The choice of the latter, too, appears to us to have been eminently happy. It is a very fine and brilliant composition, with good and chaste melody, and supported by various fanciful accompaniments; all in the best style of the Italian school. In the second movement we are quite *au fait* of the versification; but we cannot but applaud the manner in which the composer of the poetry has expressed the beautiful idea, l. 3, p. 4. In the fifth page some bravura bars occur, which, for the benefit of moderate vocal abilities, it would have been well to have given both in the original and in a more homely style, especially as it must be more than a common voice to reach upper B and C sharp.

"*Dearest Ellen,*" the favourite Notturno, as sung at the fashionable

*Parties, written by W. G. T. Moncrieff, Esq. and adapted to the Air of the Copenhagen Waltz, with an Accompaniment for the Piano-Forte, by J. Addison. Pr. 2s.*

This is another specimen of words adapted to a favourite air, and the attempt has not been unsuccessful, although the peculiarity of the melody presented some difficulties, which, if we recollect right, we adverted to on a previous occasion, when we had to notice the same tune with other words. Mr. A.'s accompaniments are very effective in point of harmony, and are rendered highly interesting by the diversity of contrivance, as well as by the active passages which he has judiciously interwoven in their proper places.

*A Voluntary for the Organ, in a familiar style, suited to Church Service, composed and selected by S. F. Rimbault, Organist of St. Giles in the Fields. Op. 5. No. IV. Pr. 1s. 6d.*

An adagio, and a movement in the style of a march, constitute this voluntary. Both are properly put together, and respectable. Of the sacred style in music they partake but in a slight degree; and, excepting the directions for particular stops and a few long notes, their character does not indicate an absolute necessity of the organ for their execution.

*What ho! What ho! a fourth Madrigal for four Voices, composed, and inscribed to James Fisher, Esq. by William Beale, Gent. of his Majesty's Chapels Royal. Op. 9. Pr. 8s.*

The words to this madrigal, in three sharps and  $\frac{1}{2}$  time, are stated to be by Mr. Henry Robinson, and the four voices are a counter-te-

nor, first and second tenor, and bass. These parts are set with great attention to the text, and with much skill of harmonic contrivance.— Among several passages which we thought singularly striking and clever, the part beginning with “Clo-  
ris loves not tears and sighs,” deserves distinct mention, on account of the able imitations successively allotted to the three lower voices.

*The Lay of the Wanderer, written by the Right Honourable Lord Byron, composed, and respectfully inscribed to Miss Sandys, by F. J. Klose. Pr. 2s.*

As far as the four first lines of the text the song proceeds in a regular, tasteful, and well-connected melody. At “It is not love” a new strain is introduced, the beginning of which is peculiarly well adapted to the words: but the deviation into the allied minor is in itself of a common and antiquated kind; the interval F sh. D sh. at “nor low,” somewhat difficult to seize in the situation in which it is employed; and the last syllable of “ambition’s” drags awkwardly. Two bars farther on the melody arrives at a full close, whereas there the period of the text is quite incomplete. The last strain, “And fly from all,” however interesting by reason of the accompaniment, is not well adapted to conduct to a proper termination of the song; and indeed the conclusion appears to us very abrupt and sudden. The more active accompaniment of the second verse has our entire approbation; it creates variety and increased attraction.

*Practical Instructions for the Piano-Forte, dedicated to Miss Anna Howell, for whom they were origi-  
Vol. II. No. VII.*

*nally composed, by her Father, T. Howell. First part. Pr. 10s. 6d.*

The book before us forms the first part of a course of instructions for the piano-forte; the second part, consisting of a series of lessons in all the major and minor keys; and the third containing a set of preludes in the same keys. Among the numerous elementary works which have come under our notice, this presents some features of distinction which appear to us of decisive merit. Besides the systematic and perspicuous treatment of the first rudiments, we observe a fixed plan to pervade the whole of the author’s labour. When he gives a rule or definition, he also gives an example to elucidate his text; and even the numerous lessons which form a considerable portion of the work, are nothing but progressive examples purposely devised to illustrate his system. We are fully sensible of the labour required in producing such a work, every bar of which is the author’s own composition; and we as cordially agree with his opinion, that these lessons are infinitely more useful and proper than an olio of favourite tunes, frequently strung together without sufficient attention to their progressive difficulties. Here every lesson has its defined object, which object, moreover, is satisfactorily indicated and explained, and the learner is systematically led from one peculiarity of executive practice to another of a higher degree in the scale of proficiency. Another conspicuous feature of these instructions is, the uncommon pains which are taken to impress the pupil with a proper notion of musical time. This grand

object is ever in the author's view; and the lessons tend to its attainment fully as much as to manual execution. Having said thus much in approbation of the author's performance, we shall state where it appears to us still susceptible of improvement. To have set a large portion of the first lessons to *one* position of the hand, so as not to require a shift or change of fingers, is highly proper; but to persevere in that position throughout this book, and thereby to confine each hand to the range of five notes, appears objectionable. We suppose the second part supplies this desideratum, but are of opinion that the first ought to have included all that is essential in the important chapter of fingering, and to have contained the most material general rules for the changes, shiftings, and substitutions of the fingers, and for the proper use of the thumb in particular. All this is more or less copiously treated in other elementary works of the same bulk and price.

*Auxiliary Lessons for the Piano-Forte*, by T. Howell. Pr. 5s.

"These lessons," to use the author's own words, "are designed to facilitate the first efforts of children, commencing with enlarged notes, which are progressively reduced to the usual size." The author's idea of enlarging the size of the notes is novel, and likely to be attended with advantage to infant pupils. His giant crotchets, as large as swan-shot, form a sort of musical horn-book; and their gradual diminution tends very properly to accustom the child by degrees to the common size of types.

*A Dictionary of Music*, by J. Bottomley. Pr. 1s.

In this neat and handy little volume, Mr. B. has collected all that is most essential in musical terminology: some few omissions have occurred to us on perusal, but they are of no great importance. His explication and orthography of the Italian terms are correct; and where he has occasion to touch upon elementary matter of instruction, his illustration is at once concise and perspicuous.

*The Tank, or Russian Dance, arranged as an Overture for the Piano-Forte*, by Augustus Voigt. Pr. 2s.

It seems Mr. V. himself perceived that this dance is not best suited for an overture, for, after giving it at full length at the beginning, and repeating it by the *de capo*, we hear no more of it, directly or indirectly; but, in its place, we have a variety of ideas which are much more in the character of an overture, and by no means uninteresting. Among those, the dolce part (*p. 4, l. 1.*) will be found particularly pretty. In *p. 3, l. 5*, where the bass ascends by fourths, a discord occurs in the third bar, to which we cannot reconcile ourselves. The same passage is much better treated in the fifth page. Upon the whole there is spirit and style in this composition; and the facility with which it is set, renders it accessible to any but absolute beginners.

#### MUSICAL INTELLIGENCE.

An ingenious, and at the same time very simple, contrivance has recently been applied to the grand piano-forte, which appears to us a decided and essential improve-

ment. Instead of tuning in unison the three wires belonging to each key, two wires only are so tuned; and the third (throughout the whole range, excepting a few of the upper keys,) is tuned *an octave higher*. The effect of this is, that the sound is rendered more powerful in general, its vibration and consequent length of duration are greatly increased, and the tone is thereby rendered more singing. At the same time, the lowest notes in the bass, which in general are

very indistinct, become by that means more defined and agreeable. What may to some appear singular, this change in the mode of tuning is not to be discerned by the nicest ear, except by the peculiar general effects above noticed. The inventor, Mr. Kirkman, has taken a patent for this description of grand piano-fortes, the price of which, as may be supposed from the simplicity of the contrivance, differs little from that of the grand piano-fortes hitherto made.

## EXHIBITION OF THE BRITISH INSTITUTION.

THE directors of this valuable institution have, within the last month, presented the public with an EXHIBITION OF THE ITALIAN AND SPANISH SCHOOLS OF PAINTING, an exhibition that cannot fail to improve the growing (and now general) taste of the public in the arts, and which must also open fresh stores of information to the artist himself, and aid the cultivation and developement of his powers. This collection is graced by two of the *Cartoons* of Raphael from his Majesty's gallery — *The Miraculous Draught of Fishes*, and *Paul preaching at Athens*. It would be a work not only of affectation, but superelevation, to repeat the praises, or revive the critical disquisitions, which have been bestowed upon these celebrated works. Those who have raised doubts on the propriety of some of their subordinate parts, have not withheld the tribute of their admiration from the majesty, the expression, and simple grandeur of the principal ones; and Mr. Fuseli (we believe the last

critic upon the *Cartoons*) has justly held them forth as great models of imitation, and as deservedly entitled to the station to which the concurrence of past ages assigned them.

The other pictures in this collection consist of some of the best specimens of the Italian and Spanish schools, and are of varied, but in some instances of superlative excellence.

The several manners of the Italian schools may be said to comprehend a union of the most complicated and studied design with the most refined simplicity; the most sterile with the richest and most gorgeous tints; every excellence indeed that the arts demand in expression, drawing, light, and shadow, and all that can rank art high in point of skill and intellect. In them we can likewise perceive those seeds of corruption which afterwards degraded the art; that eager and voluptuous desire for colour, which misled numbers in its pursuit, and gave to those who had less pow-



er than Rubens, a sort of clumsy, shewy excellence, a glowing richness, unpardonable when bestowed upon faults. And even Paul Veronese, with his lovely tone and brilliant effect, exemplifies the inferiority of this meretricious style, when compared with the productions of a steadier and a more mental acquisition. To judge of the merit of mind over the striking, but transient gratification and pleasure we receive from colour alone, look, for example, at the contrast between the cartoon of Paul and the pictures of Paul Veronese in the same room. The latter are doubtless rich and luxuriant, but the mind is puzzled to comprehend the particular subjects they are meant to represent: yet, without any pretension to colour, though possessing it as far as the material will admit, the cartoon relates every circumstance and explains itself at the instant it meets the spectator's eye, improving in depth and grandeur as he recedes in the distance.

The works of Titian were the great models of his time. This artist combined more excellencies than any other painter of his age. The picture in this collection of *Bacchus and Ariadne*, from the Aldobrandini Palace, is a school of art itself. Before we touch (and we can only slightly do so) on its merits, we are anxious to express our gratification at finding the finest works in the British Institution in the hands of families who rank high in our own commercial and trading community. As the commerce of Venice and Italy revived the arts in Europe, so that of our own country seems calculated to cherish and sustain them. The Ba-

rings and Hopes are known alike in arts and commerce; and the present picture (the finest perhaps in the gallery) is the property of Mr. Hamlet, a trader of high repute. It bears the marks of having been much rubbed, injured, and repaired; yet what a splendid union of expression and colour! The drawing is exquisite; a perfection that pervades the most subordinate parts, even to the flowers strewed on the fore-ground, and which are exquisitely finished, even when brought into contact with the best pictures of Claude. The face of Bacchus, defaced as it certainly is, has enough of soul left to shew what the artist executed. The young Satyr and calf's head are exquisite, and the drapery and figures in shadow can never have been excelled.

*Bacchanalian Dance*, by N. Poussin, which is also the property of Mr. Hamlet, is remarkable for the correctness of its drawing and the purity of its execution.

Besides the former work of Titian, there are several others entitled to notice, particularly *Christ Tempted*, from the Orleans Collection. The female arm is exquisitely drawn and coloured, and the countenance of the Saviour has a truly divine expression. *The Marriage of St. Catherine*, *Titian's Daughter with a Casket*, and *A Man drinking* (the transparency of the glass in the last in particular), are productions that are of themselves calculated to sustain this artist's fame, even though opposed to his *Europa* in this collection, which was evidently painted at the close of Titian's century.

The works of Raphael are numerous and splendid. *The St. Ca-*

*therine*, from the Aldobrandini Palace, *The Virgin and Child*, and *St. John*, from the Escorial, are the finest examples of grace and beauty that probably are extant. The grace and meekness of St. Catherine are wonderfully expressed.

Leonardo da Vinci's works are also numerous and valuable. *The Heads of the Apostles* were merely intended as sketches for his larger works; they are therefore more remarkable for their strength and expression of character, than for any particular beauty of execution. His *Christ disputing with the Doctors* is particularly fine, for the beauty and interesting expression of the young Saviour's head, contrasted with the marked and varied character of his auditors.

This collection has also some fine specimens of the style of the Carracci, the founders of the eclectic school, who devoted themselves to the unattainable union of Angelo's design, Raphael's grace, Titian's colouring, and Corregio's effect. It is needless to say, that they not only failed, but exposed men of equal talents with themselves, such as Guido and Domenichino, who were their pupils, to the bitter reflection of having wasted the labour of years in the fruitless pursuit, and, in the words of Sir Joshua Reynolds, "of having dissipated their natural faculties over the immense field of possible excellence."

*The Triumph of Galatea*, fresco, by A. Carracci, is an admirable example of correct drawing.

*The Nativity*, and *Saint Francis, with the Angel*, by L. Carracci, contain a greater union of powers

than the former, but are not perhaps so perfect in their drawing.

*Landscape, with a Procession and Sacrifice*, from the Altieri Palace, and *Landscape, with Historical Figures*, by Claude, are exquisite paintings. The latter is now more generally preferred, though the former, we believe, has invariably borne a higher price, and been long considered the best landscape in the kingdom. The clear and finely subdued tints of the latter; the immeasurable distance in the perspective, and the pure and natural tone of colouring in all its parts, appeared to us quite unique. Many parts of the former appeared heavy in the painting, perhaps from some of the thinner parts being wiped off in the course of time, and leaving a dark, heavy colour behind. The fore-ground, too, looks black: the tree is, however, very fine; and the farther temple, together with that part of the picture which surrounds it, is lovely, particularly the tasteful termination of the picture, and the light tree near that spot.

*The Shepherd's Offering*, from the Crozat Collection, by P. Veronese, is the best coloured and executed picture by this artist in the Exhibition: it is a fine specimen of his silver tone. The treatment of the design does not correspond with the merit of the colouring.

*Landscape, Storm, with Dido and Aeneas*, from the Falconieri Palace, by G. Poussin; a very grand and poetical landscape, and superior to the works of N. Poussin in this gallery; although *The Landscape and Figures* (No. 88), by the latter, is finely executed. His

*Death of Tancred* must likewise be admired, for the spirit of its composition and the correctness of its drawing. *The Triumph of David* is also a good example of graceful attitude.

*Ecce Homo* (No. 33), by Guido, is an exquisitely finished work, both in expression, attitude, and colour: the folds of the drapery are soft and tasteful; the pearly shade of the colouring is finely attractive. His *St. John preaching in the Wilderness* is also a good picture, but it has not the soft and pathetic interest of the former. It wants dignity, and belongs more to what is called common nature.

*The Ecce Homo* (No. 55), is the picture of which a curious story is related, demonstrating rather the mechanical execution of Guido than his Christian virtues. It was finished in two hours, to shew a travelling cardinal the facility with which the artist worked. The pious traveller exclaimed, how thankful the painter ought to be to God for endowing him with such rapid powers; to which the other replied, that he would have owed little to Providence on this head, had he not himself for years of early life worked sixteen hours a day. The cardinal hastened from the painter, and left him his picture.

Salvator Rosa's landscapes partake of that wild and romantic

style, in which he delighted to represent the works of Nature. There is great grandeur in his mode of arranging the large masses of light and shade which his pictures contain.

*A small whole-length Portrait in Armour*, by Giorgione, is a beautiful picture: the subdued tone of the face is finely calculated to give effect to the brilliancy of the armour.

Murillo's works are admirable, from the soft and mellow tone of their colouring, and the playful and interesting attitudes of his figures. His style of composition is equally simple and agreeable: there is such an even distribution of talent throughout his works, that one can hardly make a particular selection to exemplify his merits. If compelled, however, to this selection, we should say, that his *Virgin and Child, with Angels*, contained a complete specimen of his forcible and peculiar talent—of that union of simple and tender expression, and harmonious and varied colouring, for which he was more distinguished than any other Spanish artist.

The present Exhibition is decidedly the finest that has been witnessed in the metropolis since the separation of the Orleans Collection.

## THE SELECTOR :

Consisting of *INTERESTING EXTRACTS* from *NEW POPULAR PUBLICATIONS*.

### MANNERS OF THE MODERN GREEKS.

From Dr. CLARKE's *Travels*, part II. section iii.

WE were conducted to the house of a rich Greek merchant, of the name of Logotheti, the archon or chief of Lebadéa; a subject of the

Grand Signior, since well known to other English travellers for his hospitality and kind offices. His brother had been beheaded for his wealth two years before, at Constantinople. In the house of this gentleman we had an opportunity of observing the genuine manners of the higher class of modern Greeks, unaltered by the introduction of any foreign customs, or by an intercourse with the actions of other countries. They seemed to us to be as ancient as the time of Plato, and, in many respects, barbarous and disgusting. The dinners, and indeed all other meals, are wretched. Fowls boiled to rags, but still tough and stringy, and killed only an hour before they are dressed, constitute a principal dish, all heaped together upon a large copper or pewter salver, placed upon a low stool, round which the guests sit upon cushions; the place of honour being on that side where the long couch of the *diván* extends along the whitewashed wall. A long and coarse towel, very ill washed, about twelve inches wide, is spread around the table, in one entire piece, over the knees of the party seated. Wine is only placed before strangers; the rest of the company receive only a glass each of very bad wine with the dessert. Brandy is handed about before sitting down to table. All persons who partake of the meal wash their hands in the room, both before and after eating. A girl, with naked and dirty feet, enters the apartment, throwing to every one a napkin: she is followed by a second damsel, who goes to every guest, and kneeling before him on one knee, presents a pewter water-pot and a pewter bason covered by a

grill, upon the top of which there is a piece of soap. An exhibition rather of a disgusting nature, however cleanly, then takes place: for having made a lather with the soap, they fill their mouths with this, and squirt it, mixed with saliva, into the bason. The ladies of the family also do the same; lathering their lips and teeth, and displaying their arms, during the operation of the washing, with studied attitudes and a great deal of affectation, as if taught to consider the moments of ablution as a time when they may appear to great advantage. Then the master of the house takes his seat, his wife sitting by his side, at a circular tray; and stripping his arms quite bare, by turning back the sleeves of his tunic towards his shoulders, he serves out the soup and the meat. Only one dish is placed on the table at the same time. If it contains butcher's meat or poultry, he tears it into pieces with his fingers. During meals, the meat is always torn with the fingers. Knives and spoons are little used, and they are never changed. When meat or fish is brought in, the host squeezes a lemon over the dish. The room all this while is filled with girls belonging to the house, and other menial attendants, all appearing with naked feet; also with a mixed company of priests, physicians, and strangers visiting the family. All these are admitted upon the raised part of the floor, or *diván*: below are collected meaner dependents, peasants, old women, and slaves, who are allowed to sit there upon the floor, and to converse together. A certain nameless article of household furniture is also seen, making a conspicuous and revolting appearance, in the room where the

dinner is served; but in the houses of rich Greeks it is possible that such an exhibition may be owing to the vanity of possessing goods of foreign manufacture: the poorer class, certainly whether from a regard to decorum, or wanting the means of thus violating it, are more cleanly. The dinner being over, presently enters the *Παψωδός*, or Homer of his day, an itinerant songster, with his lyre, which he rests upon one knee, and plays like a fiddle. He does not ask to come in, but boldly forces his way through the crowd collected about the doors; and assuming an air of consequence, steps upon the *diván*, taking a conspicuous seat among the higher class of visitants: then striking his instrument, and elevating his countenance towards the ceiling, he begins a most dismal recitative, accompanying his voice, which is only heard at intervals, with tones not less dismal, produced by the scraping of his three-winged lyre. The recitative is sometimes extempore, and consists of sayings suited to the occasion; but in general it is a doleful love-ditty, composed of a string of short sentences expressing amorous lamentation, rising to a sort of climax, and then beginning over again; being equally destitute of melodious cadence, or of animated expression. The '*Παψωδία*' that we heard, when literally translated, consisted of the following verses, or sayings, thus *tagged together*:—

"For black eyes I faint!

For light eyes I die!

For blue eyes I go to my grave, and am buried!"

But the tone of the vocal part resembled rather that of the howling of dogs in the night, than any sound which might be called mu-

sical. And this was the impression made upon us every where by the national music of the modern Greeks; that if a scale were formed for comparing it with the scale of music in other European nations, it would fall below every other, excepting only that of the Laplanders, to which, nevertheless, it bears some resemblance. The ballads of the Greeks appeared to us to be, generally, love-ditties; and those of the Albanians to be war-songs, celebrating fierce and bloody encounters, deeds of plunder, and desperate achievements. But such general remarks are liable to exception and to error: other travellers may collect examples of the Romaic and Arnaout poetry, seeming rather to prove, that a martial spirit exists among the Greeks, and a disposition towards gallantry among the Albanians.

One of these '*Παψωδοί*' entertained us, during dinner, every day that we remained in Lebadáa. When the meal is over, a girl sweeps the carpet; and the guests are then marshalled, with the utmost attention to the laws of precedence, in regular order upon the *diván*: the master and mistress of the house being seated at the upper end of the couch, and the rest of the party forming two lines on each side; each person being stationed according to his rank. The couches upon the *diváns* of all apartments in the Levant, being universally placed in the form of a Greek  $\Pi$ , the manner in which a company is seated is invariably the same in every house\*. It does not vary, from the interior of the apartments in the Sultan's seraglio, to those

\* Hence may be understood what is meant by "holding a *divan*," as well

of the meanest subjects in his dominions; the difference consisting only in the covering for the couches, and the decorations of the floor, walls, and windows. After this arrangement has taken place, and every one is seated cross-legged, the pewter basin and ewer are brought in again, and again begins the same ceremony of ablution, with the same lathering and squirting from all the mouths that have been fed. After this, tobacco-pipes are brought in: but even this part of the ceremony is not without its etiquette; for having declined to use the pipes offered to us, they were not handed to the persons who sat next to us in the order observed, although the tobacco in them was ready kindled, but taken out of the apartment, and others of an inferior quality substituted in their stead, to be presented to the persons seated below us.

There are no people more inflated with a contemptible and vulgar pride than the Turks; and the Greeks, who are the most servile imitators of their superiors, have borrowed many of these customs from their lords. Costly furs are much esteemed by both, as ornaments of male and female attire; that is to say, if they be literally *costly*; as the finest fur that ever was seen would lose all its beauty in their eyes if it should ever become cheap. Their habits are only esteemed in proportion to the sum of money they cost; changes depending upon what is called *fashion* being unknown among them. The

as the origin of that expression; the members of a council, or of any state assembly, being thus seated.

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cap of the infant Logotheti consisted of a mass of pearls, so strung as to cover the head; and it was fringed with sequins, and other gold coin, among which we noticed some of the latest Christian emperors, and of the church. The dress worn by his wife was either of green velvet or of green satin, laden with a coarse and very heavy gold lace; the shoulders and back being further set off with grey squirrel's fur. There is yet another curious instance of their scrupulous attention to every possible distinction of precedency. The slippers of the superior guests are placed upon the step of the *diván*: those of the lower rank, of the unfortunate, or dependant, are not allowed this honour; they are left below the *diván*, upon the lower part of the floor of the apartment, nearer to the door.

About the time that the pipes are brought in, female visitants arrive to pay their respects to the mistress of the house, who, upon their coming, rises, and retires with the women present, to receive her guests in another apartment. On one of the days that we dined here, it being the day of a Greek festival, two Albanians, with their wives and children, came to visit the archon. These peasants, upon entering the room, placed each of them a sack of provisions in one corner of the apartment, and then came forward to salute their landlord. When the women advanced, they touched his hand only, and then placed their own hands to their foreheads, making the sign of the cross, as in Russia: but the children took his hand and kissed it, applying afterwards the back part of it to their foreheads.

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## HUNTING THE GIRAFFE.

*From LICHTENSTLIN'S Travels in Southern Africa, vol. II.*

OUR hunters expected to find a great deal of the larger sorts of game in the country we were now to traverse, and therefore rode on before, since the noise of our whole convoy together would probably frighten them. We had scarcely travelled an hour, when the Hot-tentots called our attention to some objects on a hill not far off on the left hand, which seemed to move. The head of something appeared almost immediately after, feeding on the other side of the hill, and it was concluded it must be that of a very large animal: this was confirmed, when, after going scarcely a hundred steps farther, two tall swan-necked giraffes stood almost directly before us. Our transports were indescribable, particularly as the creatures themselves did not perceive us, and therefore gave us full time to examine them, and to prepare for an earnest and serious chase. The one was smaller, and of a paler colour than the other, which Vischer immediately pronounced to be the young of the larger. Our horses were saddled, and our guns loaded in an instant, when the chase commenced. Since all the wild animals of Africa run against the wind, so that we were pretty well assured which way the course of these objects of our ardent wishes would be directed, Vischer, as the most experienced hunter, separated himself from us, and, by a circuit, took the animals in front, that he might stop their way, while I was to attack them in the rear. I had almost got within shot of them when

they perceived me, and began to fly in the direction we expected. But their flight was so beyond all idea extraordinary, that, between laughter, astonishment, and delight, I almost forgot my designs upon the harmless creatures' lives. From the extravagant disproportion between the height of the fore to that of the hinder parts, and of the height to the length of the animal, great obstacles are presented to its moving with any degree of swiftness. When Le Vaillant asserts that he has seen the giraffe trot, he spares me any farther trouble in proving that this animal never presented itself alive before him. How in the world should an animal, so disproportioned in height, before and behind, trot? The giraffe can only gallop, as I can affirm from my own experience, having seen between forty and fifty at different times, both in their slow and hasty movements, for they only step when they are feeding quietly. But this gallop is so heavy and unwieldy, and seems performed with so much labour, that in a distance of more than a hundred paces, comparing the ground cleared with the size of the animal and of the surrounding objects, it might almost be said that a man goes faster on foot. The heaviness of the movement is only compensated by the length of the steps, each one of which clears, on a moderate computation, from twelve to sixteen feet. On account of the size and weight of the fore parts, the giraffe cannot move forwards through the power of the

muscles alone; he must bend back his long neck, by which the centre of gravity is thrown somewhat more behind, so as to assist his march: then alone it is possible for him to raise his fore legs from the ground. The neck is, however, thrown back without being itself bent, it remains stiff and erect, and moves in this erect form slowly backwards and forwards with the motion of the legs, almost like the mast of a ship dancing upon the waves, or, according to the phrase used by sailors, a reeling ship\*. It is not difficult to overtake the giraffe with a tolerably good horse, especially if the ground be advantageous and somewhat on the rise; for it will be easily comprehended, that it must be extremely difficult for a creature of such a structure to move upon the ascent.

The extraordinary motion of this animal, the fatigue he seemed to experience in heaving up his fore legs, and the stiff manner in which they came to the ground, so riveted my attention, that my ardour in pursuit of him was, for a moment, checked, and recollection was wholly lost in observation. I soon, however, set my horse again into a gallop, and sprang towards this wonderful figure; while he, probably never before interrupted by a human being, and perfectly unsuspecting of our evil designs, stood there, looking with an eye of

\* It has been said, that the movement of the *knight* at chess was borrowed from that of the giraffe. If there be any truth in this notion, it can refer only to the springing over every thing, not to its oblique motion, which is wholly foreign to that of the giraffe.

curiosity towards me, without seeming to be aware of my companion. That companion had already approached the animal in front, but unluckily he had not patience to wait a few moments longer before he fired, and, taking his aim at too great a distance, his shot failed. Alarmed, the creatures now ran with redoubled swiftness; besides which, a minute was necessarily lost in reloading and cocking the gun, in which they got the start of us very considerably. Our horses, though already out of breath, were again spurred on; but we should never have come up with the giraffes, if they had not suddenly turned round, having probably seen some of our companions who had gone on before, or had the idea of some other danger, and come directly towards us. By this means they were soon within our reach; when Vischer, hastily dismounting from his horse, fired, and the young one fell. The old one immediately renewed her flight more eagerly than before, and was hit by my fire, but not in a mortal part. I followed her still awhile by the track of the blood, but she quickly got the start of me very much, and my horse was so completely wearied that I was forced to give the thing up. I then returned to my companion, whom I found sitting upon the neck of our fallen prey. He called to me not to approach incautiously, since the animal, though wounded in the spine, had yet a great deal of strength remaining, and had made several efforts to spring up again, which he was seeking to prevent by keeping the neck down. As our companions soon after rejoined us, we released



the poor giraffe from his confinement: this was no sooner done, than, though almost at the last gasp, it endeavoured, by a powerful spring of its long neck, to raise itself up, and remained for some instants with its body half raised from the ground. It then fell again from weakness, but in falling the left horn struck against a stone, which considerably injured the beauty of the skull.

As night was coming on, we all united with the utmost diligence in cutting up our prize, the skin of which, with the most important parts of the skeleton, and some pieces for the kitchen, were carried away. After the head was separated from the neck, and the whole fore part was laid open, we began four of us to strip the thighs, when a last convulsive pal-

pitation of the whole tendon muscles scattered us on all sides, not in a very gentle manner. Two Hottentots, who were at work on the hinder hoofs, were struck with such force as to be thrown to the distance of three or four paces; and I myself received a blow on the head from the front hoof, which I felt pretty severely for several days. In all the larger quadrupeds, particularly the buffalo, I have observed an extraordinary irritability in the muscular fibres, which probably arises principally from the vital warmth remaining so much longer in so large a mass before it can be wholly expended. The muscles in the thighs, for example, I have known not unfrequently tremble at being touched with the knife, even an hour after they are separated from the body.

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## FASHIONS.

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### LONDON FASHIONS.

#### PLATE 4.—OPERA DRESS.

THIS dress is composed of white lace, and is worn over a rich soft white satin slip. The skirt is trimmed, in a style of peculiar elegance, with lace festooned at regular distances; the festoons are edged by a plain band of byas satin, and finished by pearl ornaments of a very novel and pretty shape. The body, composed also of lace, is cut byas, and is richly ornamented round the bosom with pointed lace. Plain long sleeve, very full, except towards the wrist, which is nearly tight to the arm, and elegantly finished with lace. The hair, which is ornamented only

with a wreath of French roses, is parted in front, and simply dressed in loose curls, which fall very low on each side. The hind hair forms a tuft at the back of the head. Necklace, ear-rings, and bracelets of pearl. White satin slippers, and white kid gloves. A blush-coloured French silk scarf is thrown carelessly over the shoulders.

We are indebted for this very elegant and tasteful dress to a lady of rank, by whom it has been just introduced.

#### PLATE 5.—MORNING DRESS.

A round dress, composed of jaconot muslin, finished round the bottom of the skirt by a deep







MORNING DRESS.



founce of rich work scolloped at the edge, and a heading to correspond. The body has a slight fullness behind. The form of the front, as our readers will perceive by our print, is extremely novel and pretty. Plain long sleeve, finished at the wrist by a pink band and bow. The *cornette* worn with this dress is of the mob kind, and by much the most becoming we have ever seen: it is composed of white lace, and tastefully ornamented with roses. Pink kid slippers, and white kid gloves.

This dress is much approved by *belles* of taste for its elegant simplicity: its form and materials are certainly strictly appropriate to morning costume. It was invented by Mrs. Gill, of Cork-street, Burlington-Gardens, to whom we are indebted for it.

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GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

WE have little alteration to notice in the promenade costume since our last number. Pelisses are still worn, but they are most in favour with matrons; spencers are the order of the day with youthful *belles*; and silk scarfs, over white muslin dresses, are adopted by both. We see, with pleasure, ladies of distinction give liberal encouragement to English manufactures; and it is but justice to own, that the productions of our own looms may vie with those of any other country. Our imitations of China crape and French silk, both for dresses and scarfs, are now universally adopted; the former in particular are uncommonly good. We have no novelty to announce either in

spencers or pelisses since our last number.

Straw and Leghorn hats and bonnets are still much in favour; they are trimmed with gauze to correspond, and are frequently worn without any other ornament than a large bow and a white lace veil thrown over them: low plumes of feathers, either white or straw colour, are, however, adopted by many *élégantes*; but flowers are not at all worn.

The hat most in favour for the dress promenade, is composed of white chip, lined and edged with white satin: it is a plain round shape, with a very small front, and a moderate sized crown; and is ornamented in front by a beautiful low plume of white feathers, tipped with green, blue, or lilac. White satin hats are also made in this form, but chip seems to be considered most elegant.

China crape scarfs, richly embroidered in colours at the ends, are much worn in the carriage costume, as are also those beautiful French, or imitation of French, net scarfs, which are woven of hard silk, and are equally remarkable for their lightness and the vivid beauty of their colours. The ends of these scarfs are usually of five colours, beautifully shaded; the middle, if not white, which is considered as most fashionable, is always of some light colour.

Muslin is the only thing now adopted by *belles* of taste in the morning costume. The dress that we have given in our print is the highest in estimation; but we have seen a half high dress, composed of *jaconot* muslin, made tight to the shape, and the whole of the

body ornamented with very narrow tucks put close together, which give it the appearance of being small-plaited. The long sleeve was quite plain, but finished at the wrist by a narrow triple flounce; the trimming of the skirt corresponds with the wrist, and the *jichu* with which it is worn, is trimmed in a similar manner. The only recommendation of this dress, is its extreme plainness and simplicity.

White is also very much in favour for dinner dress, as is spotted silk, and a very beautiful new silk, a myrtle leaf on a white ground, the leaf much raised. Coloured bodies are not much worn, but white satin ones, very full trimmed with lace, are in great request. Blond for silk dresses, and French lace for muslin ones, are in general estimation: we observe, however, some *élégantes* whose dresses are trimmed with festoons of muslin edged with narrow lace, and ornamented with bows of ribbon on each festoon. Coloured sarsnet dresses are also trimmed in a similar manner with gauze to correspond; the gauze is edged with a beautiful light silk trimming. No novelty has appeared in dinner dress since last month.

The *corset des Grâces* mentioned in a former number, is likely to continue a permanent favourite with ladies who consult health and the beauty of the shape; the width which it gives to the chest enhances its estimation at present, because dresses are now made so as to shew the natural shape to the greatest advantage, and that must depend in a great measure on the form of the corset.

The *Thuringuen* habit lately submitted to our inspection, will, we

believe, be found to merit the approbation of our fair readers: we understand it is honoured by the patronage of some fair equestrians, who are equally distinguished for rank and taste. There is considerable novelty in the style of the braiding, which is disposed in front in a manner highly advantageous to the shape.

Crape and lace sprigged with silver and embroidered with lama, net embroidered with white silk, and French gauze either white or coloured, trimmed with the same material intermixed with ribbon, are all in estimation for full dress. The evening dress next in favour to the one given in our print, is composed of white French gauze; the skirt is trimmed very high with an intermixture of blond and wreaths of rose-buds. Plain loose body, confined by the royal brace, composed of white or pink satin trimmed with blond, which is lightly edged with pink. Short full gauze sleeve, over which is a half-sleeve formed by the trimming of the brace. The general effect of this dress is very tasteful, and it has more novelty than any we have seen for some time.

In full dress the hair is worn much lighter on the forehead than last month, and not quite so low at the side, but still parted so as to display the forehead and eyebrows; the hind hair is brought up in a tuft. Turbans are very generally worn by matronly ladies; and we have observed, both on youthful and middle-aged fashionables, a singularly pretty head-dress composed of a French net silk scarf: it entirely covers the head, and is so arranged as to have on one side

the appearance of a bunch of beautiful flowers; the ends are brought round to the left shoulder, and fall in the neck. Pearl ornaments are also much in favour; but for very young ladies, the most general ornament is a chaplet composed of six rows of alternate white and red roses: this chaplet is placed at the back of the head, so as to have the appearance of confining the tuft of hair, and the effect is extremely pretty.

We have noticed in half dress a neat simple cap: it is a crown of

an oval form; one side composed of letting-in lace, made tight to the head; the other is a piece of plain net, gauged in three places, and each gauging ornamented with a row of lace: it has a treble border of narrow lace put on full, and is ornamented with a half wreath of fancy flowers.

We have no alteration to notice in jewellery since our last number.

Fashionable colours for the month continue the same as the last, with the exception of peach-blossom, which is much in favour.

### FRENCH FEMALE FASHIONS.

PARIS, June 18.

WHEN I wrote to you last, my dear Sophia, our fair fashionables had recently exchanged the heavy habiliments of winter for the gay attire of spring, and that is now laid aside for the light drapery of summer. The change from spring to summer costume is, however, partial. The most fashionable promenade dresses are composed of India muslin; and they are certainly becomingly and simply made. Waists have been getting progressively longer, and they have now attained a very becoming length: the backs of dresses are also a moderate breadth, and we have lengthened our petticoats till even prudery must acquit us of indelicacy. So much for general observation; let me now proceed to those minute particulars of which you are so fond.

The dress most in request for the promenade is, as I have said, composed of India muslin, and trimmed either with lace, or embroidered round the bottom in

full cotton: the latter trimming is, I think, most fashionable. If the trimming is of lace, there are three falls of a moderate breadth, put rather closely together; and if embroidered, it is finished by one flounce of lace at the bottom. The skirt is rather full, and the fulness is not thrown so much behind as it was last month. A band of embroidery, or letting-in lace, of about an inch in breadth, forms the waist, being sewed between the body and the skirt: the body is made very low all round, and falls, as much as usual, off the shoulders: there is a puffing of muslin or lace, which goes all round, and slopes to a point on the bosom, which is novel, but not, I think, advantageous to the shape. The sleeve is perfectly plain; it is long and very wide, except at the wrist, which is gauged to the size of the arm in three places, each gauging being finished by a row of very narrow lace. The *fichu* worn with these dresses are, in general, of *tulle*, and the ruffs, which are again reduced



in size, are of lace. I should observe, that sprigged muslins have no embroidery round the bottom, but are invariably trimmed with lace.

Silk scarfs, which are now always worn with white dresses, are so generally adopted by people of rank in England, that I need not describe them to you; but I wish I could give you a tolerably just idea of the manner in which *belles* of taste here put them on: they are thrown over the left shoulder, and one end fastened at the left side, while the other is carelessly brought round the right arm. Nothing can be more simple than this, you will say: the effect, however, depends so entirely on the natural ease and grace of the wearer, that I would not advise any of your friends, who possess less of either than yourself, to adopt it.

Although scarfs are higher than any thing else in estimation for the promenade, yet pelisses are still considered elegant, if made in the fashionable colours of the month. The glaring contrasts which I mentioned in my last have disappeared, and the favourite trimming is white satin, which is disposed sometimes in light puffings, sometimes in pipes, and not unfrequently so as to have, at some distance, the appearance of a wreath of leaves, but it is always of a very moderate breadth.

Hats and bonnets, of a moderate size and height, are still worn of straw and Leghorn; they are ornamented less profusely than usual with flowers and ribbons. But the most tonish *chapeaux* are now composed of *tulle*, or white satin and *tulle* intermixed: where these ma-

terials are both used, the *tulle* is set in very full, and the satin plain, but cut byas. There is nothing novel in the shape of these hats, but the lightness of the materials, and the tasteful style in which they are ornamented with a small bouquet of flowers of the season, render them really pretty, independent of the magic charm bestowed upon them by fashion.

The undress of a modish *belle* is now composed entirely of English manufacture: plain jaconot, or striped or corded muslin, has superseded, in a great measure, Scots or English cambric. The form of morning dress is exceedingly simple, but far from becoming; the skirt is trimmed only with a single pointed flounce of a moderate breadth: the *chemise* form is still adopted for the body, but the entire of the neck and throat is enveloped in a *fichu* composed of heavy rows of work, formed in the style of a tippet, and frightfully unbecoming to the shape. The dress is confined to the waist by a coloured sash, tied in a bow, and short ends behind. The *cornette* worn with it is usually composed of worked muslin: I cannot better describe it than by telling you, to fancy a moderate-sized oval crown placed upon a mob cap; the upper part of it is drawn round by four rows of ribbon, and each drawing finished at the side by a bow; a large cockade of ribbon and net mixed ornaments it in front; a thick quilling of net goes round the face, and the ends are fastened under the chin by a large bow of ribbon. This cap can be becoming only to ladies who add softness of countenance to regularity of features: it is, how-

ever, generally adopted by the Parisian *élégantes*.

For dinner dress, India muslin and white spotted silk are both high in estimation, the former especially: coloured sarsnets are not at all worn. Lace, or narrow bands of byas satin, are still the favourite trimmings; three or four of the latter are placed at about two inches distance from each other, or if the dress is trimmed with lace, there are three falls put closely together. The bodies of dinner dresses begin to be made very low; the fronts are mostly cut in the form of a corset. The bosom is trimmed with a quilling of lace or *tulle*. The sleeve, if short, is extremely full; it is confined to the arm by a band of the same material as the dress: some few *élégantes* gather the fulness in different parts of the front of the arm, and ornament each with a small bow of ribbon. Long sleeves are, however, still more general for dinner dress than short ones, but they are made invariably plain.

*Cornettes* are much worn in dinner dress; and although I can never be thoroughly reconciled to the superstructure of these generally fantastic, and often unbecoming, head-dresses, yet I must own, that I consider the present fashion more simple, and more appropriate to the season, than any adopted since I have resided in Paris. They are much worn in gauze, and, in general, the crown, which is oval, and not very high, is very full, but the fulness is confined to the size of the head by bands of byas satin; to each band is affixed a puffing of gauze: the front is generally trimmed with a plaiting

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of ribbon, and a little to the side is placed a sprig of lilies, roses, or any of the other flowers of the season, which is tied by a bow of ribbon to correspond with that plaited round the bosom. These *cornettes* are not, however, always composed of gauze; some ladies wear them in lace, and some in muslin, but the latter material is not much in request.

I have little information to give you with respect to full dress: we still continue to wear white gauze or white lace over satin; blond is the present favourite trimming for petticoats: the robes are always made just short enough to display the trimming of the petticoat. The favourite evening dress, at present, is trimmed up the middle of the front, round the bottom, bosom, and sleeves, with three rows of narrow white ribbon spotted with silver: the effect of this trimming is formal and tasteless; but we hope, by and by, to profit by the elegant taste of the Duchess of Berry, who is likely to be looked up to as the model of fashion by this court, as the ladies hope to find in her that love of dress, gaiety, and amusement, so congenial to the French character, and in which *Madame* is so entirely deficient.

Hats, composed of white soft satin, with a bunch of flowers in front, or a plume of feathers, are very generally worn in full dress. Tocques are still much in favour; and flowers, mingled with precious stones, are in very high estimation. The hind hair is brought round to the front, and forms three rows on the top of the head, each of which is fastened by a jewelled comb. The front hair falls over

the forehead in soft loose curls, through which is partially seen a wreath of roses; white ones are considered most fashionable: the bows at the top of the head are rather formal, but the front hair is disposed in an elegant and becoming manner.

Full-dress slippers are of white spotted silk, and very often spotted and fringed with silver. For the promenade, they are usually of white leather, with a rosette or plating of ribbon; they are now cut lower than they used to be round the instep.

Peach-blossom, damask-rose, all

the light shades of green, and celestial blue, are the prevalent colours at present. I say nothing to you of jewellery, because no alteration has taken place since I wrote last. And now, my dear Sopina, if you wish that I should send you any more minute letters on the dear delightful subject of dress, you must let me know what you are all doing in England. Your letters are very short, and if you do not become a better correspondent, you may expect next time a sheet filled with reproaches instead of fashions, from your affectionate

EUDOCIA.

## FASHIONABLE FURNITURE.

### PLATE 2.—A SALOON.

THE designs of many of our villas, particularly those erected about forty or fifty years ago, contained circular-topped windows to the central, and in some cases to all the apartments of the ground floor; and although it has been usual in such cases to consider the windows as square-topped, concealing the spandrels by the upper draperies, yet the opportunity of producing a variety of form in the designs of furniture is very desirable. The annexed plate therefore represents draperies suited to such windows; the arrangement of which, from its architectural and simple elegance,

is suited to the saloon, and the *accessoires* are in correspondence.

The saloon being an apartment of communication, and through which the principal rooms are approached, the prevailing colours should harmonize with them, and yet be of such cool or subdued character as will produce in the others an effect of greater brilliancy. The curtains may, notwithstanding, have that character of richness that will give importance to the saloon, and allow it to join with the superior apartments in effecting a general richness and splendour.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

THE remark of our correspondent X. Y. Z. on the substitution, in Nos. III. and V. of the words "Balbec and Palmyra," instead of

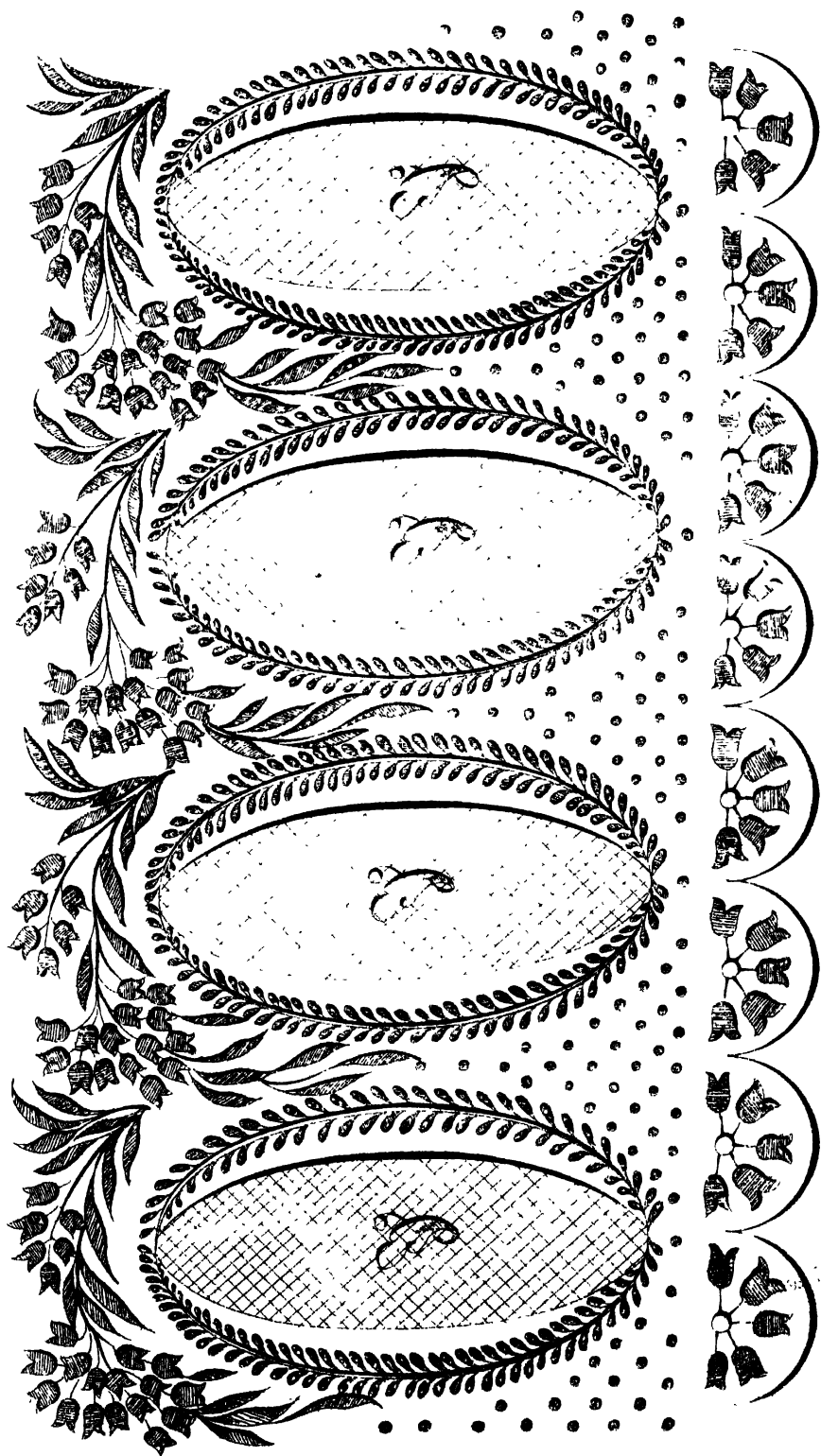
"Dalmatia," is most correct. The inaccuracy arose from quoting without an instant reference to those works, and the certainty of the



A SALOON.







extent to which Adam approved and adopted the peculiar style of ornaments both of his own research and those which Wood had published in his *Remains of Balbec and Palmyra*. The new and better style of architectural enrichment introduced by Adam recommended him to general notice, and his invention of a stucco, for which he obtained a patent, gave him a free use of ornament at a comparatively small expense. The Adelphi is an example of this, and many of his other works abound with ornaments which are the result of his study of Wood's *Remains*, &c.: particularly at Kedleston, near Derby, the seat of Lord Scarsdale, they are very prominent; as they were also at Fisherwick, near Litchfield, which building is now taken down. The matter of the numbers referred to will in no way be affected by the inaccuracy, if "Dalmatia" be substituted for "Palmyra and Balbec:" for Adam distinctly merits the approbation that is there bestowed upon him, for that innovation which has led to the introduction of the present chaste style of ornamental design. The error in the name of "Revett" is of the press.—The interest X. Y. Z. has taken in this department of the arts is very flattering, as it is an assurance, that men of talent, taste, and research, have a relish for architecture, whose sublime beauties have been too much neglected, and too little understood.

In the course of this month will be published, by Mr. Ackermann of the Strand, in one volume imperial octavo, *Select Views of London*; containing 76 coloured en-

gravings, with historical and descriptive sketches of the most interesting Public Buildings.

A new work by Miss Taylor, author of *Display*, is in the press, and will appear in a few days.

A translation, from the original German, of professor Morgenstern's *Tour, in 1809 and 1810, through Part of Switzerland, Italy, Naples, &c.* with additions, is in the press.

Shortly will be published, a new and interesting novel, by Miss Parker, entitled *Self-Deception*.

A work on the *Beauties and Defects of the Horse*, comparatively delineated in a series of coloured plates, from the pencil of Mr. H. Alken, with references and useful instruction to young purchasers, or to those who wish to pursue the study of that noble animal, is in the press, and will soon make its appearance.

A new work, entitled *Albania, or the Separation*, will appear very shortly. It is the performance of an author who has published before; but the pieces of poetry scattered through the volume are, in general, entirely new, two only having met the public eye. An extract will appear in our next number.

Mr. Berry, late of the College of Arms, and author of a History of Guernsey, has in the press a series of tables, entitled *The Genealogical Mythology*; intended as a book of reference for classical students. The work has received the sanction of many of the most eminent scholars in the kingdom, to whom the MS. has been submitted.

Mr. Thomas Wilson will publish, early in August, *A complete*



*System of English Country Dancing*; also a *Technical Ball-Room Dictionary*, with the complete Etiquette of the Ball-Room; and a *Companion to the Ball-Room*, containing about 250 of the most celebrated and popular Scotch, English, and Irish country-dance tunes and waltzes.

Mr. William Phillips will publish, early in July, a new edition of his *Outlines of Mineralogy and Geology*, revised and improved. This elementary book is designed chiefly for the use of young persons. To this edition will be added, some account of the Geology of England and Wales, together with a coloured map and section of the strata; which are intended also to be published separately for the purchasers of the first edition.

The third volume of *The Transactions of the Geological Society*, will be published about the middle of July. It will be illustrated by a large number of highly finished plates, chiefly coloured.

M. Jouy, whose lively work, *L'Hermite de la Chaussée d'Antin*, is known to the English reader by

the title of *The Paris Spectator*, has published the first volume of a sequel to it, which he styles *The Hermit of Guiana*, or observations on the manners and customs of the French at the beginning of the nineteenth century.

The Paris papers state, that M. de Pradt has received more than 120,000 francs (5000*l.*) for his three works, on *The Embassy to Warsaw*, *The Congress of Vienna*, and *The War in Spain*. They add, that Rousseau's *Emile* produced the author only 100 crowns.

Mr. J. B. Riddell, of Edinburgh, states, from experience, that the fatal accidents which sometimes occur from the fury of over-driven horned animals, might easily be prevented by tying a small rope round the neck, and fastening it immediately below the knee joint of one of the fore legs. The length of the rope must be sufficient to allow the animal to move his head gently up and down with the motion of the leg, and at the same time so short as to prevent him from tossing it above the level of the shoulder.

---

## Poetry.

### LOVE.

Translated from the SPANISH.

MOTHER, with watchful eye you strive  
My freedom to restrain,  
But know, unless I guard myself,  
Your guard will be but vain.  
It has been said, and Reason's voice  
Confirms the ancient lay,  
Still will confinement's rigid hand  
Enflame the wish to stray.

Love, once oppress'd, will soon increase,  
And strength superior gain:  
'Twere better far, believe my voice,  
To give my will the rein:  
For if I do not guard myself,  
Your guard will be but vain.  
For her who will not guard herself,  
No other guard you'll find;  
Cunning and fear will weak be found,  
To chain the active mind.

Tho' Death himself should bar my way,  
 His menace I'd disdain:  
 Then learn, that till I guard myself,  
 Your guard will still be vain.

The raptur'd heart, which once has felt  
 A sense of love's delight,  
 Flies, like the moth's impetuous wing,  
 To find the taper's light:  
 A thousand guards, a thousand cares,  
 Will ne'er the will restrain;  
 For if I do not guard myself,  
 All other guards are vain,

Such is the all-controlling force  
 Of Love's resistless storm,  
 It gives to beauty's fairest shape  
 The dire chimera's form:  
 To wax the melting breast it turns,  
 Flame o'er the cheek is spread,  
 With hands of wool she opens the door,  
 Unfelt the footsteps tread.

Then try no more, with fruitless care,  
 My wishes to restrain;  
 For if I do not guard myself,  
 Your guard will be but vain.

SOMERSET.

## HYMN TO VENUS,

By ELIZA S. FRANCIS, author of "The Rival Roses," "Sir Wilbert de Waverley," &c. &c.

Oh, goddess! round whose roseate shrine,  
 At Sappho's call, the heavenly Nine  
 Their tuneful homage sweetly paid,  
 Re-echoing through Idalia's shade;  
 Oh, goddess! if a suppliant's prayer  
 Could e'er obtain thy guardian care,  
 'Then, bright Cythera, list to me—  
 Propitious to thy votary be!

Ah! since no charms of mental kind,  
 The race of man can solely bind,  
 Oh! breathe o'er me a charm divine,  
 Let all the Graces round me shine.  
 Goddess! I ask no wide domain,  
 O'er ONE alone I wish to reign;  
 Let me but make one mortal blest,  
 To nymphs more vain I yield the rest.

For HIM, oh! let my lip exhale  
 The fragrant sweets of Iran's gale;  
 If neatly twined my temples round,  
 My locks in shining folds be bound,

Or whether o'er the bosom's snow  
 The glossy ringlets careless flow,  
 Fair queen! oh, may those tresses prove  
 Enthralling chains to bind my love!

Mine be the smile with rapture bright;  
 Mine be that eye-beam's kindling light,  
 Which through its silken curtain stealing,  
 Half disclosing, half concealing,  
 With trembling lustre darts a ray,  
 Foretelling Love's resplendent day,  
 Diffusing o'er my lover's mind  
 Delights as ardent as refined.

These gifts be mine—two silver doves,  
 Emblems of pure and faithful loves,  
 Thine altar, goddess, shall adorn,  
 Whene'er shall rise my blissful morn:  
 And to reward thy laughing son,  
 For all the conquests he has won,  
 For all the blissful pangs I've known,  
 Since low I bent before his throne,

A bow, of purest bullion form'd,  
 A quiver matchlessly adorn'd,  
 A quiver fill'd with feathery store,  
 Which he has wanted long before:  
 For seldom sure, his darts are true,  
 They pierce not as they wont to do;  
 His arrows oft are blunted found,  
 And time can heal their deepest wound.

Oh, goddess! warm Hilario's breast,  
 Be my loved image there impress'd,  
 So deeply stamp'd within his heart,  
 Nor time can melt, nor absence part;  
 And when we meet again at last,  
 The weary hours of absence past,  
 Inspired by thee, oh! may we prove  
 The immortality of love!

## LOVE.

Tho' doom'd to meet the frowns of Fate,  
 Tho' not of Fortune's gems possess'd,  
 Yet love shall crown our humble state,  
 That nobler treasure of the breast:  
 Enrich'd by that, our days shall glide  
 On peaceful pleasure's smoothest tide;  
 Each day we'll pass to care unknown,  
 Each night we'll rest on virtue's down;  
 Whilst Wealth amid his stores shall sigh,  
 And view us with an envious eye.

## LINES

Inscribed to Mother MARY HELEN upon her  
Half Jubilee.

Amidst all the objects this valley of tears  
Presents to a rational mind,  
A jubilee kept in religion appears  
The most striking that reason can find.  
Two far different worlds, like opposite  
scales,  
Seem to hang on time's shadowy beam:  
In one, sense enchanting o'er reason pre-  
vails;  
Grace reigns in the other supreme.  
Of all the fond captives the first ever  
bound,  
In its stronger than adamant chain,  
Not one ever lived, nor shall ever be found,  
Who can think of past days without pain.  
If clouded by sorrow, and burden'd with  
cares,  
Reflection increases their load;  
For conscience, implacable witness, de-  
clares,  
All is lost that's not suffer'd for God.  
If gilded by pleasure, and crown'd with  
delight,  
Fond passion their loss must deplore,  
What anguish does not the remembrance  
excite,  
That the object of love is no more!  
Not so in the world where grace conse-  
crates  
Ev'ry moment that Heaven supplies;  
The thought of past pain, peace and joy  
but creates,  
And pleasure once felt, never dies.  
By Providence led to the frontier of  
heaven,  
When Innocence smiled upon Youth,  
Each moment of twenty-five years you  
have given  
To virtue and practical truth.  
What a rapt'rous thought! what a retro-  
spect this!  
Yet how mean to the scenes which  
extend  
Thro' eternity's flight, in that wide world  
of bliss,  
Where your jubilee never shall end!

SOMERSET.

APOSTROPHE TO THE PRIM-  
ROSE.

The ruffian March has scarcely blown  
his last,  
Ere thou, on tender stem all white with  
dew  
Thy lightly tinged bosom spreadst to catch  
The milder ray, and drink the frost'ring  
show'r  
That April brings. Not thine the gor-  
geous dye  
Of tulip or of rose; but still thy form,  
Of paler hue, with all the beauteous show'  
That heav'n and earth display in this  
thy season,  
Delights the eye, till now accustomed  
long  
To snows, and mists, and rains, all com-  
fortless and drear.  
Secure beneath some shaggy hedge thou  
grow'st,  
Lest that too rude a gale thy form should  
tear,  
Or drenching show'rs oppress thy bosom  
soft.  
When once I wander'd o'er the level  
green,  
I spied thy simple shape bend o'er its root,  
And thus in whispering accents to myself:  
"Thank Heav'n, the frozen blast and  
cheerless scenes  
Of winter now are past; and that the Spring  
Comes tripping on, I know, for of her race,  
All-beauteous and of various hues, behold  
The first-born here! O bounteous sun!  
do thou,  
From day to day, increase thy glorious  
heat;  
And come, thou daughter of this vernal  
time,  
No unapt emblem of the spotless maid,  
When in the morning of her life she  
looks  
All innocence and ease—come, thou my  
cell  
Shalt deck, and there when thee I turn to  
view,  
Blest Heav'n I'll thank, and call thee  
messenger of Spring."

R. B.

April 26, 1816.

L. Harrison, Printer, 373, Strand.

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**THE SECOND SERIES.**

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**AUGUST 1, 1816.**

**Nº. VIII.**

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## TO OUR READERS AND CORRESPONDENTS.

*Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expense. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, will be acceptable.*

*We present our Subscribers this month with a fine Portrait of his Serene Highness Prince LEOPOLD OF SAXE-COBURG-SAALFELD, which we have no doubt will be a most welcome accompaniment to the Biographical Anecdotes of that illustrious character given in our last Number, to which, when the volume is complete, the engraving will of course be removed by the binder.*

*Celinda, Solomon Sapiient, and our Paris correspondent, shall have an early place.*

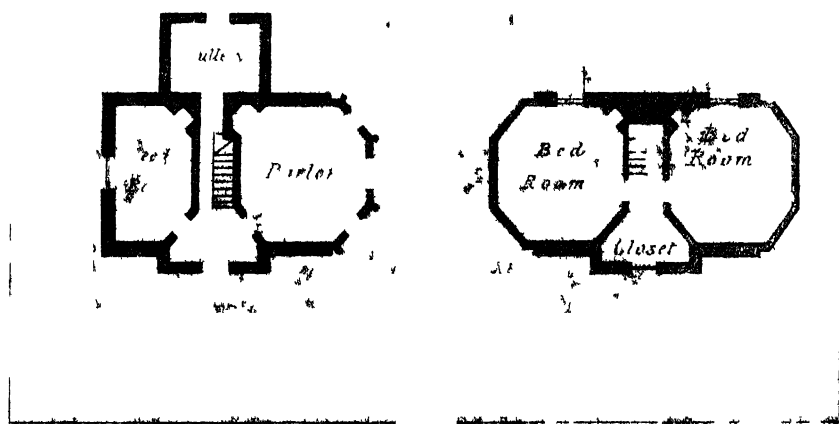
*We regret that any personality should have been discovered by Arabella, where we assure her none was intended.*

*The approbation which several of our correspondents are pleased to bestow on the New Series of the Repository, is highly gratifying, and will stimulate us to increased exertion to deserve their good opinion.*

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Persons who reside abroad, and who wish to be supplied with this Work every Month as published, may have it sent to them, free of Postage, to New-York, Halifax, Quebec, and to any part of the West Indies, at £4 12s. per Annum, by Mr. THOMPHILL, of the General Post-Office, at No. 21, Sherborne-Lane; to Hamburgh, Lisbon, Cadiz, Gibraltar, Malta, or any Part of the Mediterranean, at £4 12s. per Annum, by Mr. SERJEANT, of the General Post-Office, at No. 22, Sherborne-lane; and to the Cape of Good Hope, or any part of the East Indies, by Mr. GUY, at the East-India House. The money to be paid at the time of subscribing, for either 3, 6, 9, or 12 months.





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THE SECOND SERIES.

VOL. II.

AUGUST 1, 1816.

N<sup>o</sup>. VIII.

FINE ARTS.

ARCHITECTURAL HINTS.

PLATE 7. — A GARDNER'S COTTAGE.

ALTHOUGH the annexed design was made expressly for the residence of the gardener of a nobleman's establishment, it is quite applicable to the purpose of a lodge; and if a little simplified in point of embellishment, would also be proper for the cottage of the husbandman: in each of these applications it would afford convenience and comfort, and might receive suitable enrichment by the plantations which should surround the two former, or by the more free and open scenery suitable to the latter. The cottage of the gardener, in very many instances, is considered to be a legitimate embellishment of the grounds, being very properly situated near the forcing and succession-houses, that they may receive the attendance of the chief gardener, and with as short intervals as occasion requires; and if he take pride in the decoration of his abode, he has the means of embowering it with shrubs, creepers, and flowering plants, by which he may render it highly in-

teresting, provided the design is favourable, and the situation appropriate to its object.

This building is proposed to be thatched with reeds, as the most rural and picturesque covering; the brown tints of its surface oppose the various greens of the foliage by which it is accompanied, and give a neatness of effect that is very prepossessing, which may be improved by the colour given to the walls, should they be built of materials that do not harmonize with them. For the covering of such walls rough-cast is very proper, which is plastering finished by a coat of lime mixed with small stones about the size of a pea or small bean, and splashed upon it before the plastering is yet dry; or by paretta work, so called from the French *parolite*, to appear, to be seen—or from the Italian *paretta*, a small net; as in this case the plastering has pebbles of a larger size pressed all-over it; and which are afterwards covered by lime, wash, or colour, but exhibit none



own surfaces, and the whole becomes enriched by the white reticulation of the plastering in which they are set. The colours of the pebbles should be selected with taste, as much of the beauty of the whole will depend on their fitness to harmonize with those hues by which they are surrounded.

Notwithstanding cottages of this description are built with brick, yet as the complexion of them is at variance with the green tints of the scenery, particularly if they are the red wood-burned bricks of the country, the coverings before named are usually adopted for small decorative buildings, such as the dairy, dovecote, ice-well, or bath;

and for this purpose also a finishing of a very novel and fanciful effect is produced by a sort of rough-cast composed of coarse sand and small pebbles of various sizes, mixed up with Roman cement, and diluted to the consistency of common rough-cast, and thrown upon the walls in larger quantities than is usual: this is suffered to take the irregular and projecting forms of *stalactite*, those concretions resembling icicles that are frequently found in natural grottoes; and they may be coloured afterwards by tints representing them, or by others that seem to mark a lapse of time: this has hitherto been practised only in two instances.

## ARCHITECTURAL REVIEW.

### No. VII.

#### THE NEW STREET AND BUILDINGS NEAR CARLTON-HOUSE.

THE proposed new street from Carlton-House northward to Portland-Place has made some progress at both these extremities. In the immediate neighbourhood of the former, the arrangements promise to form a very picturesque and rich embellishment to that part of the town, which being so intimately connected with the royal palaces of St. James and Carlton-House, might be expected to aspire to a higher claim of architectural distinction than it has hitherto possessed. The Ionic building already erected, and which, according to the plans, is to be repeated on the opposite side of the new street, is highly creditable to the architect; the authorities are well selected, judiciously applied, and the balustrade above the colonnades is well adapted to the concealment of

the roof, strictly architectural, and highly beneficial to the contour of the building.

This design promises to produce, by the projecting colonnades of this and the centre buildings, a never-ceasing variation of light and shade, that will be highly pictorial, and form a striking relief to the other houses in the neighbourhood. The parts of this building are composed with reference to ancient documents, although not strictly copied, nor indeed intended to be so: they are in good proportion, but the subordinate parts, such as the architraves, archivolts, and cornices to the doors and windows, are scarcely of corresponding dimensions; an error originating some years ago, when the extreme of what was termed "lightness" was cultivated in architecture with the ex-

cess that usually accompanies every change in the theory of art, but which should be remedied by the better knowledge and improved taste of the present times. As these buildings are yet in a very early stage of progress, further observations upon their architectural merits would be premature, except that they are well calculated to obviate some of the objections that have been made to the screen in front of Carlton-House; which indeed has not escaped the severities of criticism, without receiving the due mixture of approbation that in several points it has fair claim to.

If we view this substitute for a screen-wall, and it really is so, as an architectural separation of the court of the mansion from the street, surely it will be granted, that to be thus open is superior in point of beauty, particularly as it is situated, to such close and continued walls as those of Burlington-House, Harcourt-House, the Admiralty, or the British Museum. Had it been of this inclosed kind, however ornamented by architectural beauty, yet being on the south-east side of the street, and consequently deprived of the sun's rays on the side next to Pall-Mall, it must have thrown a gloom over that part of it which no effort of art could have made cheerful, and no judgment could have tolerated. The façade of Burlington-House is semicircular on its north-western aspect, and it was erected for the purpose of obtaining an ornamental embellishment to the fore court, at a very great expense: its form is most judiciously contrived, because the extremities receive, by

their approach to other aspects, as much of the sun's rays as the intervening part of the edifice will permit. Soon after its erection, its noble architect, Lord Burlington, was highly complimented upon it by one of the first wits of our country; but being aware that its beauties were not fully manifested at all times of the day, he took especial care to remark, that the period of his admiration was early in the morning, when viewing it from his bed-room window, and when its noble possessor was asleep. The screen of Carlton-House is said to have originated from this model, but was of necessity designed upon a plan deviating very little from a straight line on both its elevations, for the ground of the fore court is of very limited dimensions; and it was then concluded, that the the street was not wide enough to allow a further projection. A screen was, however, considered to be necessary, not more for the common uses of such separations, than in consequence of the impossibility of obtaining otherwise that relief to the front of Carlton-House, always in shadow, that was desirable both for its splendour and palace-like pretensions. To produce this effect, such an open screen is applicable; for the round pillars receive the sun's rays upon so much of their surfaces, that they produce a cheerfulness, at all times of the day, that is greatly embellishing to Pall-Mall; and when seen from the portico of Carlton-House, with the full effect of the sun upon it, it certainly possesses many beauties, although it has not the means of effecting great depth of shadow; and it may be applauded for em-

bracing in this point of view, in every hour of the day, many of the graces which the façade at Burlington-House was eulogized for displaying chiefly at the early hour at which some poets and most philosophers choose to rise in the morning.

Some hints have been given out, that it is proposed to remove the screen, and on this account perhaps so much is said in advocacy of its merits: it is not, however, here maintained, that a subject may not be devised of much greater beauty, but it ought to embrace all the advantages that the present façade possesses, both as a decoration to the street and as a cheerful appendage to the mansion. The order of this screen, which is the Grecian Ionic, is judiciously adopted from a fine example of antiquity; the proportions are good, and if the design were completed according to the original intention, the effect would be greatly improved; as it would also by removing the tripods which too frequently repeat the upright lines of the pillars, and by the substitution of other forms more in harmony with the prevailing features of the building.

Of several letters received from correspondents on the subject of this paper, the following are selected and presented to our readers.

SIR,—It is not possible to view with indifference the improvements of the metropolis that have taken place in a very few years, and which are now proceeding in several parts of the town: for, notwithstanding the apathy that long existed towards our architectural works, and a too

willing submission to the sarcasm of our continental neighbours, that the climate was inauspicious to the cultivation of art, I agree with you, that an era has arrived in which public feeling has joined issue with the research and talent of our own artists.

The affectation of superior taste for *virtu*, which in the would-be connoisseur was supported by a scornful disregard for native, and indeed for modern, art, is found to be not quite so successful as heretofore: better taste and a more general knowledge have made useless this easy and plausible appropriation of the honours belonging to true feeling, and have nearly abolished this specious system of self-adulation, so often supported at a sacrifice of the character of the country.

The criticisms that were judicious half a century ago are so no longer; foreigners are found to pay tributes of admiration to our works; and if we ourselves revert to them, unbiassed by the prejudices of early times, matter will be found on which to congratulate ourselves, and to encourage us to pursue with zeal and confidence that object, which our political economy, our wealth and interest, are so well calculated to foster and promote; and it must be agreeable to every lover of the arts, to find the following sentiments entertained by the legislature of the country, and which are thus expressed in the report from the select committee of the House of Commons on the Earl of Elgin's collection of sculptured marbles:—

“Your committee cannot dismiss this interesting subject, without

submitting to the attentive reflection of the House, how highly the cultivation of the fine arts has contributed to the reputation, character, and dignity of every government by which they have been encouraged, and how intimately they are connected with the advancement of every thing valuable in science, literature, and philosophy. In contemplating the importance and splendour to which so small a republic as Athens rose, by the genius and energy of her citizens exerted in the path of such studies, it is impossible to overlook, how transient the memory and fame of extended empires and of mighty conquerors are, in comparison of those who have rendered considerable states eminent, and immortalized their own names by these pursuits. But if it be true, as we learn from history and experience, that free governments afford a soil most suitable to the production of native talent, to the maturing of the powers of the human mind, and to the growth of every species of excellence, by opening to merit the prospect of reward and distinction, no country can be better adapted than our own to afford an honourable asylum to these monuments of the school of Phidias, and of the administration of Pericles; where, secure from further injury and degradation, they may receive that admiration and homage to which they are entitled, and serve, in return, as models and examples to those, who, by knowing how to revere and appreciate them, may learn first to imitate, and ultimately to rival them."

If the above observations and extract are suitable to the Architec-

tural Review, I am happy to subscribe them to its useful object.

AMATEUR.

SIR,—Your observations on the differences between the Grecian and Roman orders of architecture have led me to reflect on the subject; and as there are yet some not noticed by you in the fifth number of the Review, I beg leave to suggest the propriety of noticing them in a future paper. The peculiar features of the Doric order are the triglyphs, and the consequent arrangement of the metopes. The triglyphs, representing the ends of timbers, or transverse blocks of stone, are, in the Roman order, placed centrally over every column, and the intervals between the columns are thus rendered equal, if so desired, marking a clear distinction from the Greek arrangement, which has the triglyphs at the angles of the building, placed quite at the extremity of the frieze, so that the metopes next to them in order, to preserve a regular intercolumniation, must be longer than the other metopes by half the width of one of them, otherwise the uniformity of interval must be sacrificed, and the columns at the corners be placed so much closer together. In this particular, I presume the Roman arrangement to be superior to that of the Greeks. Not so with the architrave of the Grecian Doric order, which is about the same height as the frieze; and taking the whole entablature, consisting of architrave, frieze, and cornice, to be two diameters of the column in height, the epistylum and frieze will each occupy three-quarters of a diameter, and the

cornice half a diameter. This proportion makes the architrave to be of a substance that is apparently fully equal to bear the superincumbent weight of the triglyphs, or beam-ends: whereas the architrave of the Roman Doric order, being usually less than half a diameter high, seems to be too weak to support its own weight, and is consequently overcharged by the weight above it. The effect of this is very painful to a correct eye.

The abacus, or covering of the capital of the column, being quite plain in the Greek, and ornamented by mouldings in the Roman model, presents a decided difference of character; and this is more evident in the form of the echynus or ovolo, and the annulets or fillets beneath them. B. B.

It is requested, that correspondence addressed to the writer of this article, may be forwarded before the end of the current month.

## CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

*(Continued from p. 12.)*

### ARCHITECTS; PERIOD IN WHICH THEY FLOURISHED; PRINCIPAL WORKS AND MERITS.

**BACCIO PINTELLI**, of Florence, 1450. Church and convent of S. Maria del Popolo, at Rome. The celebrated Capella Sistina in the Vatican. The hospital of S. Spirito in Sassia, Ponte Sisto, and the church of S. Pietro in Vinculis, at Rome. He first set the example of grandeur in the architecture of chapels.

**BARTOLOMEO BRAMANTINO**, of Italy, 1450. The church of S. Satyrus, at Milan. Many other buildings in various cities of Italy.

**GIOVANNI DEL POZZO**, of Spain, 1450. The Dominican convent, and a great bridge over the river Huecar, near Cuenza.

**FRANCESCO DI GIORGIO**, of Siena, 1450. The ducal palace at Urbino.

**RIDOLFO FIORAVANTI**, of Bologna, 1450. He restored the hanging tower of the church of S. Biagio, at Cento, to its perpendicular position, and built many churches at Moscow.

**BRAMANTE LAZZARI**, of Castel Durante, near Urbino, 1470. He first designed and commenced the building of St.

Peter's, at Rome. He executed many works in the Vatican, the Rotunda in the convent of S. Pietro Montorio, at Rome; the Julia street in that city; the ducal palace at Urbino; a detached circular temple near Todi; and designed many plans for other edifices. He manifested a decided predilection for the ancient Greek style.

**VENTURA VITONI**, of Pistoja, 1470. The church dell Umità, at Pistoja.

**FRANCESCO GIAMBERTI**, of Florence, 1470. He designed numerous plans for buildings at Florence and Rome, but was chiefly remarkable for a work composed by him, containing many drawings of ancient monuments about Rome and in Greece, upon parchment, which is preserved in the Barberini library at Rome, and has never been published.

**GIULIANO DI SANGALLO**, son of Giamberti, of Florence, 1490. The Carmelite convent at Florence. A palace at Cajano, for Lorenzo di Medici. The convent of the hermits of St. Augustin, before the gate of S. Gallo, at Florence. Cupola of the church della Madonna, at Loreto. Restoration of the roof of the church of S. Maria Maggiore, at Rome. The

Palazzo Rovere, near S. Pietro in Vinculis, at Rome. The Palazzo Rovere, at Savona. The fortress and gate of S. Marco, at Pisa. Many other palaces. He was eminent for his skill in the modern style of fortification.

**LEONARDO DA VINCI**, of Castello da Vinci, near Florence, 1490. The aqueduct of the Adda, at Milan, under Ludovico Sforza, the Moor. The navigable canal di Mortesana, in the valleys of the Valtelin. Various machines, plans, and works on architecture.

**SIMONE PALLAJOLO**, of Florence, 1490. Façade of the Palazzo Strozzi, at Florence. Church of St. Francis, at S. Miniato, near Florence, called by Michael Angelo *La Bella Villanella*. Convent of the Servites, at Florence. Sacristy of S. Spirito, at Florence. His style displayed great taste.

**ANDREA CONTUCCI**, of Monte Sansovino, 1490. The beautiful chapel del Sacramento in S. Spirito, at Florence. Many buildings in Portugal.

**BACCIO D'AGNOLO**, of Florence, 1500. The beautiful steeple of S. Spirito, at Florence. A steeple at Majaro. The Palazzo Bartolini, at Florence.

**NOVELLO DA SAN LUCANO**, of Naples, 1500. The palace of Prince Robert Sanseverino, Duke of Salerno, at Naples.

**RAFFAELLO D'URBINO**, of Urbino, 1500. Continuation of the cathedral of St. Peter, at Rome, after the death of Bramante. Façade of the church of S. Lorenzo, and of the Palazzo Ugoccioni, now Pandolfini, at Florence. The Palazzo Caffarelli, now Stoppani, at Rome. Subordinate buildings of the Farnesina in the same city. Several other buildings. Tasteful style.

**GABRIELLO D'AGNOLO**, of Naples, 1500. Church of S. Giuseppe, church of S. Maria Egiziaca, palace of Duke Gravina, at Naples.

**GIAN FRANCESCO NORMANDO**, of Florence, 1500. Church of S. Severino,

Palazzo Filomarini, Palazzo Cantalupo in the Posilipo, at Naples. Several buildings in Spain.

**ANTONIO FIORENTINO**, of Florence, 1500. Church of S. Catherine, with a cupola, which is said to have been the first erected upon a large scale at Naples.

**BALDASSARE PERUZZI**, of Volterra, 1500. Plan and model of the cathedral di Carpi, at Bologna. Fortifications at Siena. The Farnesina in the Lungara, the Palazzo Massimi, and the tomb of Pope Hadrian VI. in the church dell' Anima, at Rome. He assisted in the erection of St. Peter's in that city, and was distinguished for a tasteful style.

**FRA GIOCONDO**, of Verona, 1500. Many bridges, especially that of Notre Dame, at Paris. He was engaged in the erection of St. Peter's, at Rome, after the death of Bramante.

**PIETRO LOMBARDO**, of Venice, 1500. Tomb of Dante, the poet, in the church of St. Francis, at Ravenna, by command of Cardinal Bembo. Churches of S. Paolo, S. Giovanni, S. Maria Mater Domini, and clock-tower in the square of St. Mark, at Venice.

**MARTINO LOMBARDO**, of Venice, 1500. The Confraternità of S. Marco, at Venice.

**BARTOLEMEO BUONO**, of Bergamo, 1500. Church of S. Rocco, and the Procuratoria Vecchia, at Venice.

**ANTONIO SANGALLO**, of Mugello, near Florence, 1500. The church of the Madona di Loreto, near Trajan's pillar, and the Palazzo of the Conte Palma, at Rome. The fortifications of Civita Vecchia. The fortifications of Parma, Ancona, and many other strong places in Italy. Triumphal arch in the square of St. Mark, at Venice. He commenced the building of the Palazzo Farnese at Rome, and assisted in the works at St. Peter's till 1546. He displayed great perfection in all the parts of the style

adopted in modern architecture, and combined grandeur with good taste and solidity.

**SANTE LOMBARDO**, of Venice, 1520. The Palazzo Vendramini, staircase and façade of the school of S. Rocco, at Venice.

**GUGLIELMO BERGAMASCO**, of Bergamo, 1520. The Capella Emiliana of the Camaldulenses, at Murano. The Palazzo de Camerlinghi on the Rialto, at Venice. Palace at Portogruato, in the Friul. The admirable gate called Il Portello, at Padua.

**GIOVANNI MARIA FALCONETTO**, of Verona, 1520. The church della Madonna delle Grazie, for the Dominicans, at Padua. A palace in the Castel d'Usopo, in the Friul. The Palazzo Cornaro, at Padua.

**GIROLAMO Genga**, of Urbino, 1530. A palace for the Duke of Urbino, at Pesaro. Façade of the cathedral at Mantua.

**MICHELO SANMICHELI**, of Verona, 1520. Cathedral of Monte Fiascone. The celebrated church of St. Dominic, at Orvieto. A great number of fortresses in the Venetian territory, in Corfu, Lombardy, and the Ecclesiastical State. Many palaces at Verona, the principal of which are the following five: Canossa, Bevilacqua, Pellegrini, Verzi, and the Præfecture. Many gates at Verona, of which that del Pallio is the most celebrated. He was an artist of great merit, and distinguished for his improvements in fortification.

**MICHELANGELO BONAROTTI**, of Florence, 1520. The library of the Medici, at Florence. The second sacristy of Lorenzo, at the same place. Fortifications at Florence and at St. Minato. Monument of Julius II. in the church of S. Pietro in Vinculis, at Rome. Palace of the Conservators, and flight of steps in the Capitol, at Rome. Continuation of the Farnese palace, and several gates at Rome,

among which the Porta Pia deserves particular mention. The steeple of S. Michele, at Ostia. The tower of S. Lorenzo, at Ardea. The church of S. Maria in the Certosa, at Rome. Many plans of churches, chapels, and palaces; among others, that of the Capella Suezzi, at Florence, and the Sapienza, at Rome. After the death of Sangallo, he was engaged in prosecuting the works of St. Peter's, at Rome, especially that part which supports the cupola. His chief merits were grandeur, boldness, beauty, and solidity.

**MASTRO FILIPPO**, of Spain, 1520. Restoration of the celebrated cathedral of Seville.

**GIOVANNI DI OLIZAGA**, of Biscay, 1520. Cathedral of Huesca, in Arragon. He blended the modern Greek style with the Gothic.

**PIETRO DI GUMIEL**, of Spain, 1520. Convent of S. Ingracia, at Saragossa. College of Alcalá, in the Gothico-Greek style.

**GIOVANNI ALONSO**, of Spain, 1520. Celebrated sanctuary of Guadalupe.

**FRA GIOVANNI D'ESCOBEDO**, of Spain, 1520. Grand aqueduct of Segovia, constructed by order of Queen Isabella—the first celebrated aqueduct of modern times.

**GIOVANNI CAMPERO**, of Spain, 1520. Church and convent of St. Francis, at Fordelaguna, erected by command of Cardinal Ximenes. Gloomy style.

**MARCO DI PINO**, of Siena, 1530. Church and convent of Gesu Vecchio, at Naples.

**ANDREA BRIOSO**, of Padua, 1530. Beautiful church of St. Giustina, at Padua.

**ALESSANDRO BASSANO**, of Bassano, 1530. Council-house in the Piazza de Signori, at Padua.

**FERDINANDO MANLIO**, of Naples, 1530. Church of the Nunziata; several streets and palaces at Naples.

**GIULIO PIPPI**, surnamed ROMANO, of Rome, 1530. Villa Madama, Casino

- Lante, church della Madona del Orto, Palazzo Ciciaporci, Palazzo Cenci, at Rome. The celebrated Palazzo T. at Mantua; the palace at Marmirolo, near Mantua; besides many other buildings in that city. Façade of S. Petronio, at Bologna. His style was highly cheerful and pleasing.
- JACOBO TATTI, surnamed SANSOVINO, of Florence, 1530. Church of S. Marcello, and the Palazzo Nicolini, at Rome. Church of S. Francesco della Vigna, the Mint, library of St. Mark, and the Palazzo Cornari, at Venice. Beautiful church of San Fantino, church of San Geminiano, with many other buildings there. He displayed a remarkably pure taste in the Lombard style.
- GIOVANNI MERLIANO, of Nola, 1530. Street of Toledo, church of the Genoe-e, church of the Spaniards, plan of the palace of San Severo, and of the palace of the Duca della Torre, at Naples.
- GIOVANNI GIL DE HONTANON, of Spain, 1530. Plan of the cathedral of Salamanca.
- RODRIGO GIL DE HONTANON, of Spain, 1540. He superintended the erection of the cathedral of Salamanca. The cathedral of Segovia.
- PIETRO DE URJA, of Spain, 1540. The celebrated bridge of Almaraz over the Tagus.
- ALONSO DE COBARRUBIAS, of Spain, 1540. Repair of the church of Toledo, erected in 587, during the reign of King Reccaredo. Façade of the Alcazar, in the same city. Convent and church of St. Michael, at Valenza.
- DIEGO SILOE, of Toledo, 1540. The cathedral and Alcazar at Granada. The church and convent of St. Jerome, in the same city.
- DAMIANO FORMENT, of Valenza, 1550. Façade of the church of S. Engracia, at Saragossa.
- MARTINO DE GAINZA, of Spain, 1550. The magnificent chapel royal at Sevilla.
- ALONSO BERRUGUETE, of Parades, near Valladolid, 1550. Plan of the former royal palace at Madrid. Gate of S. Martino, at Toledo. Palace of Alcala, in that city. He assisted in the erection of the cathedral of Cuenza.
- PIETRO DE VALDEVIRA, of Valdevira, 1550. The remarkably beautiful chapel of S. Salvator at Ubeda, and likewise a palace in the same place. The hospital and chapel of S. Jago, at Baeza.
- PIETRO EZGUERRA, of Ojebat, near Perayas, 1550. Cathedral of Plasencia. Church of S. Matteo de Caceres. Church of Malpartida.
- FERDINANDO RUIZ, of Cordova, 1550. He heightened the great steeple of the cathedral of Seville, called the Torre della Ghalda.
- MACHUCA, of Spain, 1550. Royal palace at Granada.
- DOMENICO TEOTOCOPOLI, of Greece, 1560. College of the Donna Maria d'Aragona, at Madrid. Church and convent of the Dominican nuns, and likewise the Ayuntamiento, at Toledo. Church and convent of the Bernardine nuns, at Silos. Gloomv style.
- GARZIA D'EMERE, of Spain, 1560. Parochial church of Valera, near Cuenza.
- BARTOLOMEO DI BUSFAMENTE, of Spain, 1560. Hospital of St. John the Baptist, near Toledo.
- GIOVANNIBATTISTA DI TOLEDO, of Toledo, 1560. The celebrated palace of the Escorial was built after his designs. He assisted in planning the street of Toledo at Naples; the church of St. Jago, belonging to the Spaniards; and a palace at Posilipo, in the same city. The Escorial was the first palace upon an extensive scale in Europe.
- GIOVANNI D'HERRERA, of Movellar, in Asturia, 1570. He continued the Escorial after the death of his master Giovanbattista. Plan of the church of St. Jago, near Cuenza. Bridge of Segovia, at Madrid. The palace of Aranjuez.

(To be continued.)



## THE DOMESTIC COMMONPLACE-BOOK ;

*Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.*

### ON THE LOSS OF WEIGHT WHICH TAKES PLACE IN THE COOKING OF MEAT, BOTH BOILED AND ROASTED.

IN whatever way the flesh of animals is cooked as an article of food, a considerable diminution takes place in its weight. It is singular, that no experiments have been made for the benefit of the public on this subject, for it is evident they would be of use to the frugal housekeeper and the public at large. The following experiments were made in a public establishment; they were undertaken not from mere curiosity, but to serve a purpose of practical utility. They evidently show, that the loss of weight is smaller in the boiling of meat, than it is in roasting it; and independent of this smaller loss of weight in boiling, it must be observed, that the animal jelly and juices of the meat are also rendered edible in the broth furnished at the same time, by the addition of a few vegetables, rice, barley, &c.: whereas in the roasting, broiling, and baking of meat, these are evaporated into the air, and consequently lost. Whether roasted or boiled meat is more nutritious, is a question on which I cannot speak: my medical friends believe, that boiled animal food is more nutritious than such as is roasted, broiled, or baked. The following are the results of the experiments:—

28 Pieces of beef, weighing 280/*lbs.* lost in boiling 73/*lbs.* 14oz. or 26½ per cent.

19 Pieces of beef, weighing 190/*lbs.* lost in roasting 61/*lbs.* 2oz. or 32 per cent.

9 Pieces of beef, weighing 90/*lbs.* lost in baking 27/*lbs.* or 30 per cent.

27 Legs of mutton, weighing 260/*lbs.* lost in boiling, and by having the shank bones taken away, 62/*lbs.* 4oz. The shank bones were estimated at 4oz. each, so that the real loss by the boiling was 55/*lbs.* 8oz. or 21½ per cent.

19 Loins of mutton, weighing 141/*lbs.* lost in roasting 19/*lbs.* 14oz. or 35½ per cent.

10 Necks of mutton, weighing 100/*lbs.* lost in roasting 32/*lbs.* 6oz. or 32½ per cent.

It is therefore more economical, upon the whole, to boil than to roast meat; but in whatever way meat is prepared for the table, there is lost from  $\frac{1}{4}$  to  $\frac{1}{3}$  of its weight.

### RECIPT FOR MAKING GOOSE-BERRY WINE.

In laying before our readers a receipt for making gooseberry wine, to fulfil the promise we made on a former occasion (see *Repository*, No. II. page 73), we do not presume to say that this is the very same receipt that was possessed by the wife of the Vicar of Wakefield; but we have no doubt it will produce a beverage nearly as good, though it may not be equally fortunate in obtaining another Goldsmith to immortalize its excellence. The method of making the wine is as follows:—

Put to every two quarts of full

ripe gooseberries, mashed, an equal quantity of milk-warm water, in which has been previously dissolved 1lb. of common loaf sugar; let the whole be well stirred together, and cover up with a blanket the tub or pan in which the mixture is put to ferment partially. When it has remained in the tub three or four days, with frequent stirring, strain the ingredients, first through a sieve, then through a coarse cloth, and afterwards put it into a cask, which should be kept full where it is suffered to ferment, from ten days to a fortnight. At the end of this period, add two or three bottles of brandy to every gallon of the wine; and before the cask is bunged up, put into it also a little isinglass (about 1oz. to nine gallons of the wine), previously dissolved in water. In a fortnight, if clear at the top, it may be tasted, and more refined sugar added if not sweet enough. After being six months in the cask, it may be bottled; but the sooner it is bottled after being quite fine, the more it will sparkle and resemble champagne.

Currant wine may be made in a like manner. Brown sugar always gives to home-made wines a particularly treacly taste; and the practice of taking unripe gooseberries (as frequently recommended), instead of the ripe fruit, is a bad one, the absurdity of which might easily be proved chemically. In making this remark, we do not mean to deny that excellent wine may be made from unripe gooseberries; but in that case a much larger proportion of sugar is required, than if the fruit be employed in a state of maturity.

SUBSTITUTE FOR WHEATEN FLOUR, WHEN APPLIED FOR THE PURPOSES OF STIFFENING MUSLINS, CALICOES, AND OTHER STUFFS.

From some experiments made in the manufactories of linens in Prussia, and particularly at Erfurth, in Saxony, to discover a substitute for wheaten flour to stiffen muslins, &c. it has been found, that the *farina*, or flour, of the Canary seed (*Phalaris Canariensis*), is far superior to wheaten flour in the stiffening of fine cambrics or muslins; because it renders the threads extremely pliable, and imparts to them the capability of retaining a minute portion of moisture, the absence of which renders the thread brittle; and which, in summer particularly, is a material obstacle in the business of the cambric and muslin-weaver. The warp is likewise rendered more tender, and the thread possessing greater pliability, enables the workman to make the tissue more close and uniform, and of a better quality.

The flour of the seed is obtained by simply bruising the Canary seed, and it may be used in a few days after its preparation: whereas the common wheaten flour paste requires to be fermented to a certain degree. And although the price of the Canary seed flour surpasses that of the flour of wheat, this difference is compensated by the time which the workman gains in manufacturing a certain quantity of goods in a given period, and also by the superiority of the manufactured article. It is needless to state, that the Canary seed grass thrives well in this country.

NEW METHOD OF JAPANNING  
LEATHER.*To the Editor.*

SIR,—I take the liberty of forwarding to you a description of the new method of japanning leather which has of late been practised in this metropolis, by a native of Germany, from whose country this process is said to be imported; and as the articles are extremely beautiful, and are rendered by the process under consideration impervious to wet, without losing pliability, I have reason to believe you will allow these lines a corner in your *Repository*. I am, &c.

A. E. AROLF.

*White Japan.*

This japan, which never changes its colour, and which absolutely withstands all the chemical agents that blacken other white pigments used in japanning, is obtained in the following manner:—

Let some artificial carbonate of barytes (obtained by decomposing, or pouring into a solution of native carbonate of barytes, a saturated solution of subcarbonate of ammonia), be ground up with a sufficient quantity of white oil varnish, and apply it successively upon the leather. This being done, the finishing coats are given to the article with a japan composed of carbonate of barytes ground up with white copal varnish, and when perfectly dry, the leather is polished with a piece of felt and finely levigated pumice-stone powder, and the last or finishing polish is applied by means of a sponge or soft brush and burnt hartshorn powder.

*Yellow Japan.*

To obtain a clear transparent

yellow, the leather must of course be white, and a yellow dye is given to it by means of woad, or French berries, and alum; and when perfectly dry, the japan ground of patent yellow is applied, in the manner stated above.

*Red Japan.*

For this purpose, the base of the japan ground must be made up with madder lake, ground up with oil of turpentine; this forms the first ground. When perfectly dry, a second coat must be applied, composed of lake and white copal varnish; and the last, with a coat composed of a mixture of copal and turpentine varnish ground up with lake.

*Blue Japan.*

The first coat must be given with artificial carbonate of barytes ground up with oil varnish; the second with Prussian blue, ground in copal varnish, and finished as before stated.

*Black Japan*

is obtained by applying finely levigated ivory-black ground up with linseed oil varnish; the second coat must consist of the same pigment ground up in copal varnish.

PROCESS OF BLEACHING OLD BOOKS  
AND COPPER - PLATE PRINTS  
WHICH ARE BECOME YELLOW  
BY AGE, SMOKE, &c.

The process now practised for bleaching these articles is as follows:—Take off the binding of the book, unsew the book and separate the leaves, place them in a shallow leaden pan, with slips of common window-glass interposed between them, so that the leaves lie horizontally without touching each other. Or a still better method is the following:—Make a wooden

frame of about the size of the leaves to be bleached, and having placed upon it the slips of glass, let the leaves be placed upon the glass perpendicularly, about a line distant from each other. This being done, pour into the vessel the bleaching liquid, which is made by dissolving one part by weight of oxymurate of lime in four parts of warm water, and suffer the articles to be immersed in it for twenty-four hours: it may then be rinsed in soft water. By this process the paper will acquire a whiteness superior to what it originally possessed. All ink-spots, if any were present, will be removed; but oil and grease spots are not effaced by it. — Copper-plate prints bleach more easily than letter-press.

## BIOGRAPHICAL SKETCHES AND ANECDOTES.

### COUNT ARANDA.

THIS nobleman filled, for a considerable time, the situation of Spanish ambassador at the court of France during the reign of Louis XVI.: before he was appointed to that situation, he had been prime minister of Spain. He was highly respected for his integrity and understanding, but his total want of vivacity, and true Castilian taciturnity and *hauteur*, prevented his being a favourite with the Parisians. He possessed, however, all the qualities necessary to constitute a good diplomatist; and it might be said of him in his character of ambassador, as was said of Louis the Fourteenth, "that no man ever played his part better." Count Aranda was charged with the difficult and dangerous measure of expelling the Je-suits from all parts of the Spanish dominions, and precisely at the same day and hour all the convents were shut up. In order to insure the success of this measure, the most profound secrecy was absolutely necessary, because the Jesuits had friends every where; and had any thing

transpired, the plan must have miscarried, or at least have caused some dangerous commotions. The count's address in this affair was much admired in France. A loquacious *petit-maitre* one day complimented him upon it, and begged particularly to know how he managed to transact the business with such perfect secrecy. "One means," replied he gravely, "was, by never speaking about it."

He had a habit of ending his phrases with these words, "You comprehend me;" which sometimes produced a very ludicrous effect. One day, when he was playing at pharo at the Princess de Lamballe's, the banker, thinking that he had made a mistake, refused to pay him a game which he had won. The count supported his pretensions for some time with all his Castilian *hauteur*, but finding the banker continued obstinate in his refusal to pay him, *M. l'Ambassadeur*, forgetful of his dignity, seized the chandelier which was in the middle of the table, and exclaimed in a great rage, "This is a candle-

stick, you comprehend; and I am just going to throw it at your head, you comprehend!" The banker did *comprehend* him so perfectly, that he ran out of the room, and it was with difficulty that he was persuaded to return.

Although the count had accustomed himself to use this phrase

for years, he was at last corrected of it by a cutting joke of Madame de Beauveau, who placed it in so ludicrous a light, that the count, struck with the ridicule to which he exposed himself, immediately made a resolution, to which he strictly adhered, never to use it again.

### M. DE BOUGAINVILLE.

THIS gentleman was one of the aides-de-camp to General the Marquis de Levis during the war in Canada; and at the attack of Ticonderago he was struck in the heat of the action on the forehead by a ball, which knocked him down.—An officer, who saw him fall, exclaimed to M. de Levis, who was at a little distance, "Ah, my God, poor Bougainville is killed!" The general was much attached to Bougainville, but at that moment durst not give way to his feelings, lest

he should intimidate his men, and coolly replied, "Well, he will be buried to-morrow with many others." The aide-de-camp was only stunned by the blow, and he heard distinctly what passed; his passion restored him to speech, and, springing upon his legs, he cried out in a reproachful tone, "It seems, general, that you would be easily consoled for my death; but, however, I shall not give you the trouble to bury me this time."

### MISCELLANIES.

#### THE BAZAAR OF BEAUTY.

A FRIEND of mine enumerated to me the other day, the number of Bazaars which have been opened in all parts of the town during the few last months; and from thence he digressed to the ill consequences which might result to trade from such a number of cheap establishments, all anxious no doubt to undersell the regular shopkeeper. As the subject is not a very sprightly one, and my friend's discourse is rather of a soporific nature in general, I had great difficulty in keeping myself awake during his ha-

rangue; and I rejoiced heartily when, at its conclusion, he fortunately recollected an engagement which obliged him to leave me. I waited only till he was out of the room before I gave way to the drowsiness I was oppressed with, and I soon sank into a slumber, during which I had the following dream.

I fancied myself standing opposite to a spacious building, over the door of which was written in large characters, BAZAAR OF BEAUTY. A number of men of all ages and descriptions were pressing into

the entrance, but I did not observe a single female amongst the crowd. At the door stood a plain-looking man, whose dress was rather in the Quaker style, whom I supposed to be the porter. I perceived him accost several as they entered, but each appeared to turn from him with apparent disregard: he advanced towards me as I approached, and saying, that if my visit to the Bazaar proceeded, as he supposed it did, from an intention to take a wife from it, he would attend me through it, as he could be useful in advising me respecting the purchase of any of the lots set up for sale. Having seen him rejected by so many, I was upon the point of refusing his offer, but upon looking closely at him, I recognised my old friend *Caution*, with whom I must own I have not latterly been intimate; and I gratefully accepted his attendance.

When I entered the Bazaar, I saw that in some respects it was different from any of the others which I had seen: the shops, instead of being all of the same size, were some large and others very small; but I observed that they were filled with ladies, some fantastically, some neatly, and some elegantly dressed; each of whom had a ticket round her neck, on which, as my guide informed me, her price was inscribed.

Perceiving a number of purchasers at a shop near the door, I stopped to examine the fair ones round whom they were so eagerly crowding; and I found their charms so great, that I was beginning to inquire whether one of the prettiest lots would come within the compass of my purse; but I made a hasty

retreat, when *Caution* pinching my arm, whispered me, that the shop was kept by *Folly*.

My attention was next attracted by a group of females, the singularity of whose dress and appearance excited the derision of many of the spectators; in fact, the greatest part of them seemed attired for a masquerade: one group in particular appeared designed to represent the Muses, only they had no Apollo; and some of the bystanders observed, that a good washing in the waters of Helicon, if they were really as pure as they are reported, would be of infinite service to their drapery. Others, who were not in fancy dresses, had their caps awry, their neckhandkerchiefs half pinned, and every article of their dress spotted with ink. I was passing the shop, when the mistress of it caught my arm, and observing that I was not like those impertinents who had sneered at her goods, assured me, that she had collected in her shop the only lots of any intrinsic value in the Bazaar. "Look," continued she, "at the shops of *Folly* and *Fashion*, you see there is nothing solid, nothing durable in the shewy trumpery which they exhibit: whereas if you purchase from me and my partner, you lay out your money to advantage, for your wife's perfections will augment instead of decaying with age; every year will render the beauties of her mind more striking."

As I perceived her harangue was not likely to terminate, I walked away at this period of it, and *Caution*, who was still at my elbow, told me *Pedantry* and *Conceit* were joint proprietors of that shop.

I now turned to another, over which was written in large characters GREAT BARGAINS, and I observed attentively several pretty faces with which I might have been charmed, but there was a stupidity in the look of some, an awkwardness in the air of others, and a total want of expression in the countenances of all. "You had better passon," said *Caution*, "there is nothing here will suit you; this shop is kept by *Ignorance*."

A little farther on, I perceived a shop even more crowded by purchasers than that of *Folly*, though the goods, which by the bye were ticketed at a still higher rate, were much less beautiful: I observed that they were decked out in the most studied and fantastic manner; and upon casting my eyes upon the mistress of the shop, I knew at first glance that I beheld *Fashion*. Regardless of the whispers of *Caution*, who tried much to draw me away, I examined several lots, without, I must own, being particularly pleased with any of them, though I saw them purchased at a most extravagant rate before my face. I could not help smiling at the address with which *Fashion*, who was incontestibly the best shopkeeper in the place, puffed off her goods; and I observed, that each who purchased from her seemed certain that his bargain was better than his neighbour's. Perceiving me looking attentively at a young lady whose appearance was rather striking, though her features were not beautiful, "There," cried *Fashion*, addressing me, "there is a lot worth any money! Observe what a fine air of the head, what taste in dress, what skill in attitudes!"—"I

cannot appreciate these perfections," cried I, "for they are things in which I have no judgment;" but there is something very pleasing in her countenance, and I shall be glad to purchase her, provided you will warrant her possessed of those qualities necessary to form a good wife. I was beginning to enumerate the qualities I expected, but *Fashion* interrupted me with a contemptuous sneer. "I perceive, friend," cried she, "that you know nothing of the usages of polite life, or else you would never expect to find such obsolete articles in my shop: they may suit the poor or the mean-spirited, but my customers are of a very different description, I assure you." At this moment a dashing young beau began to inquire about the lot in question, and *Fashion* immediately turned to him with a very courteous air. My pride was so much piqued by the mean opinion which she seemed to have formed of me, that I was just going to prove its fallacy by anticipating him in the purchase which he seemed inclined to make, when *Caution*, who saw my danger, caught my arm and dragged me forcibly from the spot. I began to remonstrate, but *Caution* paid no attention to me, nor did he loose his hold till we reached a shop at the farther end of the Bazaar. I was much pleased with the appearance of the shopkeeper, an elderly matron, attired in a sober-coloured stuff, made in a manner very suitable to her years. "You may safely venture to purchase at this shop," whispered *Caution*; "it is kept by *Prudence*."

I was so charmed with the modest propriety both of dress and man-

ner of those fair ones in the shop of *Prudence*, that I instantly addressed myself to the matron, and expressed my wish to purchase a wife from her stock. "I perceive," replied she with a smile, "that you are not aware of the manner in which I carry on my business. I take no money, my trade being conducted solely by way of exchange: let me hear the qualities you require in a wife, and perhaps we may agree."—"Sweetness of temper, a plain understanding well cultivated, and a good heart," cried I, "are indispensable; and I could wish also that my wife should possess an agreeable, if not a beautiful person." *Prudence* paused a moment. "I can suit you exactly," cried she, "provided you convince me that you are possessed of sound

sense, good principles, and a cheerful liberal disposition; satisfy me that you possess these qualities, and I am ready to make over to you the most valuable lot in my shop." As she spoke, she took the hand of one of the young ladies, whose back was to me, and turning her round, I saw, with equal delight and surprise, that it was my dear Maria S—. My joy was so great that I uttered a loud exclamation, which instantly awoke me, and my dream being fresh in my memory, I committed it to paper. Should you not deem it unworthy your notice, you will, by giving it a place in your instructive and elegant publication, oblige your constant reader and humble servant,

PEREGRINE PLAINWAY.

#### TO THE EDITOR.

SIR,—Your ready insertion of my moral tale of *The Forsaken Fair*, in the fourth number of your very elegant Miscellany, has induced me to trouble you once more; and should the following trifle, founded on facts, claim an immediate insertion, I may perhaps intrude on you frequently in a similar manner, continuing to make the moral subservient to mere entertainment, and drawing my incidents and deductions from natural life. I remain yours, with respect,

JOHN.

#### THE FASHIONABLE MATCH-MAKER:

##### A TALE.

IF the importance which we attach to the female character is to be created and fostered by parental care, what have we not to fear, when we see that character condemned to the superintendence of a parent, who is not only careless in performing the great duties she is called on to perform, but persisting in plans built upon false theories, which must ultimately ruin the object whose welfare she erroneously imagines herself to be promoting? Too frequently we find, that the errors of maturity

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were planted in youth by the indiscretion of mothers, and that the misery of after-life arises from a want of caution, or activity, in watching over the days of childhood.

Lady Lindermere was the most agreeable woman imaginable in a party; she shed universal joy over the drawing-room whenever she appeared; for her manners were elegant and prepossessing. Her strongest passion was a desire to please all the world: thus she substituted politeness for goodness of

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heart; but the veil that covered her true motives was of so impenetrable a texture, that not only the young and inconsiderate were made to believe that she took a lively interest in all their pleasures and pains, but maturer age often sought, in treating her with confidence, a participation in troubles, if not exertions to relieve them. Yet all this ladylike demeanour, this smile of complaisance, and the tear of benevolence which seemed so highly to adorn her, not always accompanied her ladyship in privacy: there were moments when offended consequence struggled for mastery; there were moments when that character of benevolence, which she had striven for years to maintain, was almost unveiled; when some imaginary injury, and a wish to be revenged for some supposed affront, had nearly, and not unfrequently, betrayed a heart cold as marble, except to its own interest, and threatened to give the lie to those professions which her tongue was so constantly repeating. These, however, were generally dissipated through the medium of taunts and reflections on her woman, who was paid to bear them in silence; and as no man is a hero to his valet, so, if Mrs. Torpor, her ladyship's maid, might be believed, Lady Lindermere in her dressing-room, and Lady Lindermere in the drawing-room, were two very different persons; but nobody saw her ladyship under the hands of her 'tire-woman, and we all believe that alone which is most evident to our senses.

'Her dignity had, as yet, interfered to save her from committing actions unworthy of a lady, except

in little affairs beneath the notice of the historian; and she actually revelled in the good graces of those to whom blandishment and scandal are dearer than truth, when, at length, she beheld two daughters in full maturity, bred nearly under her eye, who had now for some time been introduced into *life*. It was indeed high time that they, in her opinion, should have been solicited to confine themselves in the silken, or rather in the *no* bands of fashionable wedlock, by some brilliant suitors, likely to add to the dignity of the house of Lindermere, and crown all her ladyship's theories by a result favourable to her hopes and wishes. It is the curse of foolish parents to have their dearest wishes crossed and their fairest schemes overthrown by the frowardness of their children. The celebrated Lord Chesterfield wrote maxims for a son who proved insensible to their value; Oliver Cromwell gained a crown for one whose only delight was to enjoy a quiet and innocent life in scenes of nature and privacy; and Lady Lindermere's system of tactics was thrown away on daughters unworthy of her care. There are some mothers that we could mention, in the sphere of fashion, who cannot bear the existence of a rival even in the persons of their own daughters: if these unnatural feelings ever gained entrance into the breast of Lady Lindermere, they had long since subsided. Neither Dorinda nor Juliana attempted the least rivalry, for they rather appeared in the *suite* of their mother, than came forward as first-rate characters.

Whether Fortune and the Graces

chuse to exhaust their whole stock of favour on the mother, or whether the daughters were born under an unlucky planet, is not known, but the Miss Lindermeres had passed the age of thirty, apparently as unambitious of notice as they were unattractive, or rather not *particularly* attractive. The first masters were obtained for the culture of their minds, and the most fashionable milliners for the adornment of their persons. But what did all this waste of talent on the Miss Lindermeres prove? That mind has not yet arrived at a state of perfection; that we cannot gain taste by inoculation, or impart elegance by theory. They drew, they played, they waltzed, and sung; they painted velvet, gabbled French, and drawled Italian; but they did all this no better than twenty other young ladies; and their mother, no less unfortunate than the celebrated characters just quoted, found she had sown seed on a barren soil, and if her daughters were accomplished in her eyes, she was never blessed to hear the unaffected burst of applause, "How beautifully Miss Dorinda paints!" or "How sweet are the notes of Juliana's voice!" Praises of their talents she did indeed hear, praises expressed in the highest style of poetical rapture, but passed in so base a coin, that Lady Lindermere well discerned the quantity of alloy with which it was mixed; for she had herself passed off much better, stamped with a greater appearance of intrinsic value.

It appears to be the *summum bonum* of the year 1816, that every lady should be married; not that

your daughter should be happy, but that matrimony, the gilded pill of matrimony, should be swallowed by all parties, whether the fates or destinies will it or not. For this are the same faces sent every year to Margate, to Harrowgate, to Cheltenham, or Brighton; from thence to Eastern climes, till India's overstocked market can take no more victims. Is then the name of old-maid so very abhorrent, or rather are the character, the feelings, and destination of an unmarried woman so very wretched, that our daughters must rush into the arms of monied licentiousness, or chuse a protector in avarice and age? Lady Lindermere thought a state of singleness not that of blessedness: although, like many others, her state of wedlock was not passed on a bed of roses, yet the whole artillery of her blandishments was employed for her daughters' *settlement* in life; for this she attempted every young man of fashion whom she sat down to besiege, and although she was frequently obliged to raise it, yet, on the appearance of another object, again would she return to the charge, nor leave the field till all hopes of a blockade were exhausted. Do such mothers as Lady Lindermere imagine, that young men are quite blind; and do they not know, that human nature, impatient of controul, rejects even benefits thrust upon it? No, with all their worldly knowledge, they are not aware of the effect of this conduct in themselves, or they would not pursue a course which frustrates the very ends they propose to accomplish.

(To be concluded in our next.)

## HUMANITY REWARDED.

SOPHIA EGERTON was the only child of a wealthy merchant, whose disposition was extremely parsimonious. He did every thing in his power, but without effect, to repress the generous spirit of his daughter, who even from her childish days gave proof that she possessed a most benevolent heart. Sophia, who loved and respected her father, regulated her own personal expenses with the strictest economy, in order to please him; but the greatest part of the little allowance which he made her, she devoted to the relief of the poor.

One morning, when Sophia was about the age of fourteen, as she was walking with her maid in Cavendish-square, she saw a boy, apparently something younger than herself, leaning against the outside of the railing, and weeping bitterly. "What ails you?" asked she in a compassionate tone.—"Nothing, ma'am," answered the boy in a strong Hibernian accent, "only I can't get a place; and I have eaten nothing since yesterday." Sophia gave him a trifle, and on questioning him, found that he was an orphan: his father, who was an Irish peasant, had come to London in hopes of gaining a better livelihood by his labour than he could at home, and on his death, which had happened only a few weeks before, the people where he lodged had kept the boy, in hopes of getting him a place as errand-boy to a shopkeeper, but not succeeding, they became tired of supporting him, and finally turned him out of doors. This artless tale

made its way at once to the heart of Sophia. "There can be no difficulty in getting you an errand-boy's place, I think," cried she; "have you inquired for one?"—"Myself has been after *plinty*, ma'am," replied Bryan Delaney, for so the boy was called, "but they all said I was fit for nothing."—"But you can do something, can't you?" asked Sophia, doubtfully.

"Ogh, to be sure I can, *plinty* of things; I can dig *pratees*, cut turf, and I've a pretty notion of *tatching* a cabin."

"But can't you do any thing to make yourself useful here? To get a place as errand-boy, you must know the town."

"And so I do; I know the town very well, but I can't find my way through the streets."

Sophia's hopes began to sink very fast. "Can you read and write?" cried she.

"Yes, ma'am, only in reading I'm obliged to spell all the big words; but I can write well enough, only I can't shape the letters."

Sophia's maid, who had listened attentively to the conversation, now whispered her young lady to come away, for that the boy was either mad or a rogue. Miss Egerton was of a very different opinion: she wished to assist him, but she knew not how to go about it; her pocket-money was so trifling, that even the whole of it would scarcely keep him from starving; and she saw very clearly, that some time would probably elapse before he could get a service. While

she was thinking in what way she could assist him, she suddenly recollected that her father had a set of shirts to make, which were to be given to a work-woman the next day. In five minutes she calculated that the sum that would be paid for the set of shirts, would maintain Bryan for some weeks; and she determined to make them herself. She did so, and worked as assiduously at them as if her bread had depended on the money so earned. Bryan, meantime, was indefatigable in seeking a situation; and at length he found one in the family of Mr. Muggins, an oilman, who overlooked his tongue and his blunders, in consideration of his strength, activity, and willingness to make himself useful.

Sophia's solicitude for Bryan's interests did not cease with his getting a situation; she frequently inquired after him, and had the satisfaction to find that he behaved himself so well, that in a few years his master took him to serve in the shop; and when Sophia, at the age of nineteen, married, and quitted England with her husband, Mr. Barclay, who was an officer in the army, Bryan, now grown a smart handsome young man, was still in the service of the oilman.

Mr. Muggins, who was a widower, had an only daughter, nearly ten years older than our hero, of a plain person, and a temper which rendered her the torment of every one around her, with the exception of Bryan, on whom, from his first introduction to the family, she had cast an eye of favour. As miss was her papa's oracle, he complied with her wish to take Bryan into the shop, and soon afterwards, at her

desire, entrusted him in part with the management of the business; but when, at length, she expressed a wish to entrust the young Irishman with her fair hand for life, the good man's pride took the alarm: he remonstrated very seriously on the disgrace that would accrue to the family of Muggins by her union with a man who had not a shilling, and whose father had been only a potato-digger, while the Muggins's had always been known for substantial people. Miss cut short his harangue by an invective on his cruelty; and finding that this did not produce the desired effect, she had recourse to a flood of tears, and a declaration, that if she did not marry him she should certainly break her heart. The fond father was not proof against this attack upon his feelings; he embraced her tenderly, and told her, that rather than vex her he would consent to whatever she pleased; and that very evening he intimated to Delaney the preference with which the lady honoured him.

Bryan was by no means elated at this unexpected news; but he was extremely good-natured, and a little pardonable vanity persuading him, that some terrible consequences might result from the lady's being crossed in her first love, he lost no time in paying his addresses, and Miss Muggins speedily became Mrs. Delaney.

The death of Mr. Muggins twelve years afterwards, gave Bryan possession of a considerable property, and as if Fortune was determined not to do things by halves, a lottery ticket, which he purchased about the same time, came up a prize of 20,000*l*. Mrs. Delaney

now insisted on his giving up business, which he readily agreed to, but he soon began, to speak in his own language, to find out that he was very unfortunate in having such good luck. His wife, whose temper, as we have before said, was none of the sweetest, was not content with exciting the envy of all her female acquaintance by the elegance of her house, her dress, and her villa at Hackney, she determined to soar at once completely above them all, by getting Bryan to purchase a title. Bryan, good-natured and yielding as he naturally was, resolutely resisted this demand. In vain did she assure him such a step was proper and necessary; he replied, that it might be necessary for her to be called my lady, and if half, or even three-fourths, of what he had would purchase a title for her, she should have it; but nothing in the world should prevail upon him to be knighted and made a fool of; he had too much respect for his relations to disturb them in their quiet graves, and sure enough they never would rest *any* if once they knew of his doing such a thing. In spite of tears, sullenness, scolding, and caresses, Bryan persisted in this determination, though Mrs. Delaney took care that his firmness should cost him dear: her sudden death, however, soon left him at liberty to enjoy his fortune in his own way; and as he had no family, and was of a humane disposition, his riches were a blessing to many.

As he was sauntering about one morning, he observed two girls, who walked before him, look wishfully at some fine strawberries as they passed a fruitcrer's window. "Ju-

lia," said one to the other, "don't you think mamma would like some of those strawberries?"—"Yes, sister," answered Julia, "but I am sure they are too dear." The other sighed, but made no reply, and they continued to walk on. They were both very young, but their melancholy air proved they were not unacquainted with misfortune. The good-natured Bryan felt interested for them, and perhaps this interest was not a little heightened by the uncommon beauty of Julia, of whose features, and even voice, he had a confused recollection. Without having any settled purpose, he followed the sisters till they stopped at the private door of an ironmonger's shop, and were admitted. It chanced that he knew the ironmonger, and he walked into the shop to make some inquiries about those interesting girls. The landlady told him her husband was above stairs, but he would be down presently; and in a few minutes he heard a voice, which he knew to be the ironmonger's, declare, in a loud and threatening tone, that he would have his money, or value for it, the next morning; and slapping a door with a violence that shook the house, he stamped down stairs, and entered the shop with a face crimsoned by passion.

On seeing Delaney, Mr. Grubwell seemed a little ashamed of his violence, and began to harangue upon his misfortunes in having always the luck of letting his lodgings to people who never paid him. "Here," continued he, "this woman, with her two daughters, has been nearly six months in my house, and I never saw the colour of her money; and, by the miser-

able manner in which they live, I am sure she is as poor as a rat."

"More's the pity," said his wife, "if she is poor; I am sure she does not deserve to be so."

"Don't tell me of her deserts," replied the brutish husband? "what have I to do with her deserts? will they pay my rent and taxes, and buy provision for my family?"

"Ah! many's the poor family for whom she has bought provision," replied the wife: "I remember her when she was Miss Egerton, and a better creature——"

"What's that you say?" interrupted Bryan; "sure and it can never be my Miss Egerton, Miss Sophy, the pride of the world, that you are talking about?"

"I am talking of Miss Egerton, whose father was a merchant, and lived in Edward-street; and if you do know her, you must know she deserves nothing but kindness from every body."

"And for that reason," interrupted the surly husband, "she is to cheat me out of my money."

Bryan's full heart was beginning to overflow at his eyes, but this speech changed the current of his feelings. "I'll tell you what, Mr. Grubwell," cried he, "there's one thing due to you from me, and if you say another word like the last, I won't *chate* you out of it, and that's a good *bailing*."

"Beating!" cried the astonished and enraged Grubwell, "do you come to my shop to assault me, because I ask for my own? It's a pretty thing if a man's to be abused in this here manner, in his own house, by a foreigner, as a body may say!"

"Foreigner, indeed!" said Bry-

an. "Harkee, Mr. Grubwell! I'd have you take care what you say, or may be I'll be after prosecuting you for a libel upon my character in calling me a foreigner, when I'm as much of an Englishman as yourself, or else what was the use of the union? But it's a burning shame for me to stand here wasting my time in talking to such a spalpeen as yourself, *whin* I ought to be paying my duty to my benefactress, who will soon discharge your dirty bit of a bill out of 10,000*l.* which she has in my hands."

These words rendered Mr. Grubwell as abject as he had before been insolent; but Bryan, without noticing his servile apologies, sent to beg a few minutes conversation with Mrs. Barclay.

We shall not attempt to paint the interview between the grateful Bryan and his benefactress; suffice it to say, that the warm-hearted Irishman wished to pay his debt of gratitude a thousand fold; and Sophia, who had no false pride, consented to accept pecuniary assistance from him, though not to the amount he wished. Her distress arose from a fraudulent claim which had been set up to some landed property purchased by her father, and bequeathed by him to her. The extravagance of her husband, who had been dead for some time, had rendered her unable to procure legal redress, and, involved as she believed in certain and hopeless poverty, she was upon the brink of despair, when Heaven sent the object of her former charity to her assistance. As she was assured that nothing but want of money had prevented the recovery of her property, she commenced her suit with

vigour. She gained it; and great as was the transport she felt on securing to her children an ample provision, it scarcely equalled that of Bryan, when Sophia, presenting to him her two charming girls, bade them thank the worthy man to whose gratitude they owed every thing.

## THE DANGER OF THE SMALLEST DEVIATION FROM TRUTH ILLUSTRATED :

A STORY FOUNDED ON FACT.

By AUGUSTUS VON KOTZBUE.

WHEN I was at B \* \* \*, I took a walk one morning in the park, accompanied by a friend. We chanced to pass a summer-house, in which were seated two young and beautiful females, the one in deep mourning, with her handkerchief to her eyes, the other in morning *negligée*, drawing figures upon the sand with the point of her parasol. Neither of them observed us. "Do you know those ladies?" said I to my friend.—"O, yes!" he replied; "she in mourning is the widow of Captain B—, and the other is the Countess of S—. They have been friends from their childhood, but affliction has now united them more closely than ever." My curiosity was excited; we sat down upon a bench, and he related what follows:—

Emily and Laura were educated together. They were of the same rank and age, and both equally amiable. The only difference between them consisted in Emily's wealth and Laura's poverty. Both, however, were rich in qualities of the mind and heart, and in due time both attracted admirers.

Among other young men who were introduced to their notice, was Captain B—. He was more indebted to the kindness of Nature, who had given him a handsome

person and the sweetest disposition, than to Fortune, who had been more sparing of her favours. Long did his heart waver between Emily and Laura, but at length fixed upon the former. Possibly he might not himself have been able to account for this choice; but those who were acquainted with him, well knew that self-interest was not the motive.

This feeling, however, operated the more strongly on Emily's father; for though his daughter was really attached to the captain, yet she was so incessantly lectured on the subject of filial obedience and submission to the will of parents, that the gentle creature at length yielded, and promised to stifle the growing passion. To second this resolution as much as possible, her father sent her to a distant country seat, where she languished a whole year in solitary seclusion. Her flowers, her pigeons, and her correspondence with Laura, were her sole amusements. Her father allowed her to read no novels, and he acted wisely, as she would otherwise have scarcely succeeded so well in banishing the captain from her thoughts. In her own letters, as well as in those of her friend, his name was likewise interdicted, as they passed through her father's

hands; and as they came from a country infected with the pestilence of love, he never failed to open them first, in order to preserve Laura from the contagion.

Though Emily had quitted the town, still the number of her admirers did not decline, for her fortune was left behind. She resembled the invisible deity of the Athenians, on whose altars the votaries offered sacrifice without knowing how he looked. Many, indeed, wished for an opportunity of becoming personally acquainted with her; and those who knew her were anxious to see her again: but a considerable time elapsed before her father would consent to gratify these desires.

At length young S—— made his appearance. He was a rich count, who had seen the great Pitt—I mean the diamond known by that name—had dined with Vergennes, and been blown up with one of the floating batteries at Gibraltar; in other respects a tolerably good sort of a man, who was fond of his poodle, and settled an annuity on his superannuated tutor. He occasionally read books, and always took the tone from the last he had perused. This young man presented himself as a suitor to Emily, or rather to Emily's father, who could not resist his charms, and appointed a rendezvous in the country. The fair Emily was just feeding her pigeons when a fine carriage drove up to the door; a fine gentleman stepped out of it, and said many fine things to her. Her father, at the same time, gave her to understand, that this was the knight who was come

to deliver the captive princess from the enchanted castle. Now let a young lady be ever so fond of her pigeons, it is ten to one that she is much fonder of liberty. It is therefore no wonder, especially as the count was agreeable enough, and as Emily was anxious to be delivered from her dungeon, that in a few weeks she signified her compliance with her father's wishes. After the honey-moon, the young count found a residence in the country rather dull; the countess agreed with him; the steeds were harnessed, and away they drove to town.

Laura was sincerely rejoiced to see her friend again, and Captain B—— the very reverse; for no sooner had he succeeded in banishing Emily's image from his heart, than her sudden reappearance threatened to replace it there in glowing colours. He met Emily in company, bowed respectfully, and turned pale: Emily courtesied low, and blushed. The captain stammered forth a congratulation which nobody understood, and Emily an answer which nobody heard. "What is to be done?" thought the captain, on his return home at night; "shall I torment myself to no purpose? or shall I strive to seduce the count's young wife? Neither the one nor the other. I will look out for some other female, who shall make the world, if not a paradise, at least tolerable to me. The sweet fruits of Hymen are not brought to maturity only in the hot-house of love, they grow also in the shade of reason. Nor have I far to look; happiness is generally nearer to us



than we imagine. Laura is an amiable creature, domestic and unaffected. I will marry Laura."

With this resolution he closed his eyes, and with this resolution he awoke. "I love you dearly," said he the next evening to Laura, "can you love me?" Laura had long loved him, though she had concealed her passion: she had now no longer any cause to dissemble, and in less than a month they were man and wife. They were happy too, though no maidens dressed in white strewed flowers at their wedding; and as the dispositions of both were naturally amiable, happy they continued to be till the demon of jealousy interfered to disturb their happiness.

It was perfectly natural that the captain should not be able to view Emily with total indifference; and it was equally natural that Emily should still feel some interest for the captain. He saw in her a charming woman, who, but for her father's prohibition, would have been his wife: she beheld in him an amiable man, whose first love she had been, and—as her vanity whispered—perhaps still was. Neither ever indulged in the most distant hint at their former situation, but he spoke with more shyness to her than to any other woman; and she answered him with greater embarrassment than any other man.

Their behaviour did not escape the notice of the young count, in whom it excited considerable uneasiness. As he had just been reading a novel, in which a sensible husband had by a generous confidence prevented his wife from dishonouring herself, he deter-

mined to conceal his disquietude, and even pretended to be pleased when Emily paid frequent visits to Laura. "Why don't you go to see Laura?" he would sometimes say. "'Tis a long time since you visited her. It is my wish that you should not neglect your friend." This was the *first white lie* (as it is commonly called) that paved the way to the subsequent catastrophe.

The strange behaviour of her husband and her friend had equally forced itself upon Laura's notice, and had given her no less uneasiness. She was ashamed, however, to confess it to either. The captain, indeed, once asked, in a moment of confidence, "Are you inclined to be jealous?" and she replied with a laugh, "O, no!"—This was the *second* untruth on which the demon of mischief built his plan.

The winter passed pretty quietly. The fire glowed under the ashes. One day in the following spring, the young count was invited to a party of pleasure in the country. The person who gave the invitation was a bachelor, an inveterate enemy to the sex even in spring, and whose convivial parties therefore consisted entirely of men. The count was not to return till the next morning. Emily was left at home a prey to *ennui*. In this situation she received a message from Laura, who sent her word that her husband would be on duty that night, that he would not return home till towards morning, and therefore she would be glad if Emily would spend the evening with her. Emily rejoiced in the prospect of passing a few hours agreeably, and complied. Her bookseller had just sent her the

first two volumes of one of the most interesting novels that had appeared for many years. These she took with her to her friend's, and on her arrival there sent home her carriage. The ladies diverted themselves in the most innocent manner, and after supper Emily proposed to read for half an hour longer. Half an hour was prolonged to an hour, and one hour to two. The book became more fascinating the farther she proceeded; Emily forgot to send for her carriage; and it was three o'clock in the morning when the captain returned, and found her still engaged in reading.

The ladies were frightened when they heard how late it was. Emily snatched up her gloves and shawl, requested her friend to send for a hackney-coach, and hurried away. The captain, of course, handed her to it; and what was perfectly natural, requested permission to attend her home, as he could not think of suffering her to go alone. She declined his offer, but he persisted. Emily became embarrassed. "If," thought she, "I accept his company, I shall be, for the length of four or five streets, in the most painful situation, alone with a man who (loath as I am to confess it) is not wholly indifferent to me. Should I refuse, he may perhaps fancy that I am afraid of him." This last consideration revolted her pride, her pride overcame her fears, and she consented.

Laura was thrilled by a most unpleasant sensation. Her husband alone with Emily! the way not short! the morning fine! She turned away, and strove to conceal the pangs of jealousy under the

disguise of affected carelessness. "Make haste, and begone!" cried she yawning, "I can scarcely keep my eyes open: and as for you, my dear," added she, addressing the captain, "don't disturb me when you come home, for I shall certainly be asleep." This was the *third* white lie, for she had never felt less disposed to sleep than at this moment. She was ashamed of her jealousy, and false shame is ever accompanied by her sister Untruth.

Emily and the captain were presently seated in the coach. It had long been broad day-light: the sun rose in cloudless splendour, and gilded the tops of the church-steeple; the cocks crew; the hair-dressers began to run about the streets, and here and there a shop-door opened. Emily was desirous of bringing forward some indifferent subject for conversation; she therefore said the first thing that came into her head, and this was the *fourth* white lie. "What a charming morning!" exclaimed she; "I should prefer a ride in the park to going home."—"You have only to command," replied the captain, unconscious of any improper feeling: "coachman, drive to the park!"

Emily was frightened. She had no serious wish to gad about the park. Again, should any one see her, at that early hour, alone with the captain, what would people think of her? She fortunately devised a method of extricating herself from this new embarrassment. "Hard by," said she, "lives my cousin, who is fond of morning rides: we will call for her, and take her with us."—"By all means," replied the captain. The coachman

was ordered to drive to the cousin's, and in two minutes they were at the door.

After long knocking and ringing, a servant at length made his appearance, and informed them, yawning, that his mistress was not yet stirring. "She must be roused then," said Emily. "Allow me, captain, to leave you for a moment. I'll go up to her myself." Alighting from the coach, away she tripped up stairs, burst into her cousin's chamber, and hastily drew her curtains. "Dear cousin," said she, "you must come and take a ride immediately. I have left Captain B— below in the coach; I can't get rid of him; he insists on accompanying me, and I should not like to be seen alone with him. Make haste! dress yourself, and come along with us!" Her poor cousin, however, having taken a violent cold, peremptorily refused. "Rather stay with me to breakfast," said she, "and let the captain return home."—"Any thing in the world," rejoined Emily, "to escape his troublesome politeness." She accordingly sent down a message, excusing herself from going any farther, on account of her cousin's cold, and requested the captain to let the coach take him home.

The captain preferred walking. He alighted. "If I go home," thought he, "I shall only disturb my wife; the idea of a ramble in the park this delicious morning is too good to be lost, and I will execute it alone." He accordingly strolled to the park, where he sauntered up one alley and down another.

Emily staid scarcely half an

hour at her cousin's. "By this time," thought she, throwing herself into the carriage of the latter, "the captain is snug in his bed. The morning is truly charming; the sun has dried up the dew; I feel no inclination to sleep, and will take a walk in earnest." In ten minutes she actually alighted in the park, and in the eleventh she met the captain. She was alarmed and perplexed beyond measure upon discovering him. She could not with decency avoid him, as he had already perceived her. What would he think in that case? Why, either that she despised or feared him! The first her heart forbade, the second her pride. Like a female familiar with the tone of the great world, she mustered all her self-command, and went up to him laughing. "Women are capricious creatures, captain, an't they? One moment they will, and the next they won't. Ask not, therefore, how I happen to be here just now? I can assign no other reason but my whim. Fate seems to have decreed that we should spend this morning together, so lend me your arm."

With affected *nonchalance*, and conversing with feigned cheerfulness on the most ordinary topics, she walked up and down with him for about half an hour. The sky then began to be overcast; and Emily gladly seized this pretext for relieving herself from the oppressive constraint of her situation. "Remember me to your wife," said she, sprung into the carriage, and hastened home.

(To be concluded in our next.)

## DESCRIPTION OF SIR HUMPHRY DAVY'S LAMP FOR PREVENTING EXPLOSIONS IN COAL-MINES,

*And Experiment made with it by Dr. HAMEL, of St. Petersburg.*

THERE are few of our readers, we presume, whose feelings have not been shocked by the accounts of the destructive effects occasioned by the explosion of inflammable air in coal-mines, by which, in the northern part of the kingdom alone, several hundreds of valuable lives have been sacrificed within these few years. It was natural that men of science should direct their studies to the means of preventing such accidents: several ingenious inventions were offered to the attention of miners; but none of those hitherto produced has been found to combine the grand requisites, safety and convenience, in an equal degree with the lamp invented by Sir Humphry Davy.

In the course of a long and laborious investigation of the properties of the fire-damp, and the nature and communication of flame, Sir Humphry ascertained, that the explosions of inflammable gases were incapable of being passed through long narrow metallic tubes; and that this principle of security was still obtained by diminishing their length and diameter at the same time, and likewise diminishing their length and increasing their number, so that a great number of small apertures would not pass explosion, when their depth was equal to their diameter. This first led him to trials upon sieves made of wire-gauze, or metallic plates perforated with numerous small holes, and he found that it was impossible to pass explosions through them.

The apertures in the gauze should not be more than  $\frac{1}{32}$  of a square inch. As the fire-damp is not inflamed by ignited wire, the thickness of the wire is not of importance, but wire from  $\frac{1}{48}$  to  $\frac{1}{64}$  of an inch in diameter is most convenient. If wire of  $\frac{1}{48}$  is found to wear out too soon in practice, the thickness may be increased to any extent; but the thicker the wire, the more the light will be intercepted, for the size of the apertures must never be more than  $\frac{1}{2}$  of an inch square.

Iron wire and brass wire-gauze of the required degree of fineness are made for sieves by all wire-workers; but iron wire-gauze is to be preferred. When of the proper degree of thickness, it can neither melt nor burn; and the coat of black rust, which soon forms upon it superficially, defends the interior from the action of the air. The gauze cage, or cylinder, for inclosing the flame of the lamp, should be made by double joinings, the gauze being folded over in such a manner as to leave no apertures. When it is cylindrical, it should not be more than two inches in diameter; for in larger cylinders, the combustion of fire-damp renders the top inconveniently hot, and a double top is always a proper precaution, fixed at the distance of one-half or three-quarters of an inch above the first top. The gauze cylinder should be fastened to the lamp by a screw of four or five turns, and fitted to the screw by a tight ring. All joinings in

the lamp should be made of hard solder; and the security depends on the circumstance, that no aperture communicating with the external air exists in the apparatus larger than in the wire-gauze.

Such of our readers as are desirous of obtaining a more accurate notion of the structure of this ingenious contrivance, are referred to Mr. Newman, of Lisle-street, London, by whom lamps of this kind are made. It is obvious, that their principle is of much more extensive application than the purpose for which these instruments were originally designed. The safe-lamps will prevent accidents in gas-manufactories, spirit-manufactories, and warehouses, and in all places where gaseous inflammable matter is likely to be disengaged; and for the common purposes of light, they will always prevent danger from sparks as well as flame.

To this description we subjoin an account of an experiment made with one of these lamps in a coal-pit, by Dr. Hamel, of St. Petersburg:—Some time ago, says he, I had an opportunity of trying Sir Humphry Davy's lamp in a coal-mine near Holywell, in Flintshire. I descended (along with Messrs. William and Edward Roscoe) the pit of Deebank colliery, 140 yards deep, and then proceeded horizontally in one of the metal drifts, where in one place the inflammable gas was bubbling with considerable force through the water covering the bottom of the mine. The ventilation here being so complete as to prevent any danger from explosion, I kindled the gas with a common candle. It conti-

nued burning with a flame about a foot and half long. Sir Humphry Davy's lamp, held in the same current, would not set fire to it. We now went to a place near the end of the working, where, in the roof of the mine, there is a considerable excavation constantly filled with carburetted hydrogen, issuing from a fissure in the roof on that spot. Holding the safety-lamp in the lower part of this excavation, where the inflammable air is always mixed with atmospheric air, a succession of slight explosions took place in the inside of the lamp; but when raised into purer inflammable gas, the whole of the cylinder was filled with a faint bluish flame, through which that of the wick was distinctly visible. On lifting it still higher into the purest carburetted hydrogen, the lamp was put out, but re-kindled spontaneously when instantly withdrawn into atmospheric air.

Having convinced myself that the lamp would not set fire to the gas (and having been breathing the same for some time, to try its effects when taken into the lungs), we approached it with a common candle tied to a long stick. The gas took fire with considerable explosion, the lowermost stratum being mixed with atmospheric air, and the remainder continued burning for nearly half a minute, filling three-quarters of the mine with an undulating blaze. The appearance was awful, and gave me some notion of the manner in which those unfortunate persons perished who met with their death from accidents of this kind.

The lamp with which we made the experiment, had a cylinder of

*brass wire-gauze.* It had become very hot during our trials with it, and, I think, the flame was greener than is common to carburetted hydrogen from coal-mines. I should suppose brass or copper wire would not stand so long as iron wire-gauze. Mr. Buddle writes me, "that he has had several lamps with *iron gauze* cylinders for three months in daily use, without being in the slightest degree impaired, although they have been frequently red-hot for a considerable length of time." The chief doubts remaining in my mind with regard to the complete safety of the lamp, were, that the particles of coal, which generally fly about where the men are working, might suck in the meshes of the gauze, and by giving out a flame, might kindle the gas. I had an idea, that by putting over the gauze cylinder a second one of glass or gauze, this danger might be avoided; but on mentioning my doubts to Sir Humphry Davy, he shewed me some experiments in the laboratory of the Royal Institution, by which it appeared, that coal-dust, even when laid on the top of the lamp and becoming red-hot, or when blown through the gauze cylinder, would not inflame the surrounding gas. Sir Humphry Davy's discovery of the property of wire-gauze is great; it has rendered philosophy triumphant over an evil, that had long baffled the united efforts of the man of science and the philanthropist.

## THE FEMALE TATTLER.

## No VIII.

See how the world its veterans rewards!  
 A youth of frolic, an old age of cards;  
 Fair to no purpose, faithful to no end,  
 Young without lovers, old without a friend;  
 A fop their passion, but their prize a sot;  
 Alive ridiculous, and dead forgot — POPE, *epist. ii*

I SOME time since received the following question in the following way:—

TO THE FEMALE TATTLER.

*Madam,*

"What is an *accomplished woman*, according to the general acceptation annexed to the expression?"

I could wish that you would not only answer me on this point, but enlarge a little upon the subject in the way that your experience, knowledge of the world, and insight into the female character, so eminently qualify you to do. If, however, in the course of your next

two or three numbers you do not comply with my request, I will trouble you with a few of my own opinions on this interesting topic. I was myself a darling daughter, and educated with all the care, as well as gratified with all the indulgence, which fondness and fortune could bestow: I have since been a wife, on whom a husband, I may say the most tender husband, doted. I am now a widowed mother, with all the fearful hopes and anxious cares which two female children, and I have no other, can excite in a maternal bosom. One of them has advanced a few paces in her

teens, and the other has just entered into them. The duties I owe to these beings, and the difficulties which the world throws in my way while I am endeavouring to discharge them, are the subject of my constant thoughts and my daily exertions. I would rather receive instructions from you; but if you chuse to withhold them, I shall crave your attention to, and your opinion of, the principles on which I instruct myself. In short, to my own answer to my own question, with which, under the circumstances I have mentioned, I shall, in the time which I have specified, intrude upon you. Your obliged, humble servant,

SERAPHINA.

My readers will not expect, I presume, that I should by any observations deprive myself of the advantage which these papers would probably receive from such a correspondent: I therefore waited till she was disposed to perform her promise; and the manner in which she has thought proper to fulfil it has fully justified my expectation, and will not, I presume, disappoint any other.

TO THE FEMALE TATTLER.

Since, madam, you have refused to answer my question, I proceed, without apology, to make my own responses to it. The fact is, that the question which I put to you was, in the very words of it, a question which my eldest girl addressed to me; and the answer which I gave to her is, as to the substance, if not precisely as to the expression, the same which I gave to her: perhaps you will hereafter do her the service to enlarge upon it for my great satisfaction, as well as her

further instruction and improvement.

“ *My dear Eliza,*

“ To dress, to dance, to sing, to play, and to be engaged in a round of what are called fashionable pursuits, is the principal object of too large a portion of the young women who possess the distinction of rank and fortune. I appreciate, as they deserve, those ornamental acquisitions, which are the delight of society, and enliven the pleasures of retirement. A genius for music or drawing should be cultivated, but as the *amusements*, and not the business, of life; because it should be considered, that all the pleasure which harmony can afford to the ear, or painting to the eye, will add but little to the furtherance of domestic duty, or the fulfilling the more important concerns of life. If time, instead of being occasionally enlivened by such pursuits, is wholly dedicated to them, how is it possible that you can fix those principles which are to regulate your conduct? or how will you acquire those more solid qualities, which are to be the real and durable ornaments of social life?

“ A disposition at once mild, patient, gentle, and unassuming, I consider as the first *accomplishment*, because it is the most necessary for your own peace, and the comfort of those with whom your lot is cast; nor is a well regulated temper, that charm of the human, and more particularly of the female character, so easily obtained, or so easily preserved, as too many are apt to imagine: for the softness which is given by nature will, if it is not strengthened by thought and

reflection, too often degenerate into insipidity. On the other hand, to avoid the pertness of manner which frequently assumes the name of vivacity, the same application must be made to the higher powers of the mind; they must be called to expand beyond the glittering trifles of the day, and check the influence of self-love, which is so apt to prevent you from contemplating the excellencies of others, and, which is the happiest consequence of such a review, of endeavouring to imitate them. On the point of *accomplishments*, therefore, it should be considered, that to dazzle by exterior qualifications is far less desirable than to delight by solid virtues; and that elegant attainments are only valuable when they are the ornaments of an accomplished, that is, of a well instructed, mind.

"With respect to books, I cannot but wish that your reading should be more extensive than is in general thought suitable to women. It should be on those subjects which appeal to the head as well as the heart; such as give elevation of sentiment, without leading to abstruse and learned disquisition. Natural and civil history will never fail in proving to reflecting minds the subjects of agreeable and useful study. She must surely be lost to a just sense of what is beautiful, who has no desire for that knowledge which unfolds the charms of nature in all its varieties, and, at the same time, displays the wonders of creation. A general notion of what has passed, and may be passing, in the world, which history affords, is a necessary branch of knowledge:

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when confined in reasonable bounds, and to general topics, it is an *accomplishment* which at once adorns, improves, and enlarges the mind. Poetry is too certain a source of delight to be forgotten; but the Muses are ladies whose familiarity is to be sought with a selecting care, and under the auspices of taste and virtue.

"To consider an attention to economy and domestic concerns as an accomplishment, might call forth a sneer from those who bask in the meridian of fashionable life; but a liberal and gradual introduction to such objects are essential to the future comfort of those who are to become wives, and mothers, and friends.

"A truly affectionate husband, however he may be delighted with the decorations of taste and elegance as they adorn the person, or the more showy acquisitions of the mind, will have reason to be disappointed, if the wife whom he has chosen, refuses to accommodate herself to those domestic concerns which are submitted to her superintending care. But nothing is more evident, than that the useful and elegant qualities of the female character are naturally calculated to harmonize with, to support and set off each other. Accomplishments give a certain glow and pleasing colour to the most simple acts of domestic duty; while a proper and becoming attention to the latter, operating in some degree on the former, gives them a sort of solid character, which in themselves they cannot be said to possess. What is called *taste*, a love of elegance and a disposition to refinement, will too often serve but

Q



to lead into extravagance and dissipation, unless corrected by that love of home, which must spring from the knowledge of its comforts and the discharge of its cares.

"An introduction into public life is generally deemed necessary to form the manners; and it certainly will teach an artificial polish, a habit of fashionable ceremony, which may fit you for the transitory hours of dissipation; but the politeness which never varies, and the manners which are uniformly pleasing, are only to be learned from principles rightly formed, and a heart open to the impressions of social affection. The good-breeding which is inspired by good temper, is not dependant on any particular society; and she who is so fortunate as to possess it, will be as delicate in her attentions in the circle of private friendship, as if the whole world were witness of her actions.

"With respect to dress, that tedious study, which engrosses so large a portion of female attention, let it be remembered, that fine clothes add nothing to real beauty; while they render the defects of a plain person more conspicuous. Besides, an observance of every fantastical fashion will lead to vanity and extravagance, which must be gratified at the expence of generosity and benevolence. The appearance which other people make is not to be entirely the standard of your own: if they chuse to be extravagant, and dress in a manner that is not suitable to their station in life, there is no reason that you should follow their example.

"In considering *manners*, or that exterior behaviour which is necessary in general society, what is

more offensive in the eye of reason, than levity, pertness, and assurance? while dignity, grace, and mildness are the most attractive charms of woman.

"It cannot, I fear, be denied, that there is a freedom of manners prevalent, in our day, in female society, which would have been considered in the days of our grandmothers, as little short of a disdain of genuine modesty, nearly, if not altogether, approaching to a violation of character. Is it to be wondered, therefore, that when women loosen the ties of decorum, men should relax in their respect to them? and ought we to be surprised, when they bring into our company the manners, conversation, and familiarity of their own society, instead of those obliging attentions, amiable reserve, and chaste behaviour, which is best suited to ours?

"When, however, on our part, no indignant frowns testify a displeasure of such manners, when no modest blush speaks the purity of the female mind, men are not to be inconsiderately condemned for improper conduct. Let me ask, is not the fault too much our own? and must it not be the reformation in our manners which can alone restore that true good breeding, which is so opposite to the fashionable ease, or rather impudent familiarity, for it well deserves the name, of the times in which we live? Be it, however, your part, my dear child, whatever singularity may be attached to it, to suffer your principles to govern your actions: do not, I beseech you, let the contagion of bad example influence even your exterior appear-

ance, much less affect your manners and conversation. But, above all things, guard the principles of virtue, of honour, and, which includes them both, of religion, from being contaminated by the blandishments of dubious pleasures and prevailing dissipation: for if you once sacrifice these genuine *accomplishments* of the mind and of the heart, to those of the fashionable world, what a risk you will run of losing all claim to real happiness, of contaminating all purity of mind, and passing your life in a degradation of character, or amidst the mortifications of repentance!"

Have I fulfilled my promise to your satisfaction? I trust, nay I

am confident, that you will not flatter me.

SERAPHINA.

*Madam,*

Be assured that I flatter you not, when I reply, that you have fulfilled your promised task very much to the honour of your understanding and your heart. Nor do I entertain the least apprehension, that the delusions of the world will contaminate those who are brought up under such care as yours, and who have continually before their eyes such an example, as I must presume, you offer to their daily contemplation.

THE FEMALE TATTLER.

## SOME PARTICULARS OF THE BATTLE OF WATERLOO,

IN A LETTER FROM A SERJEANT IN THE GUARDS.

TO THE EDITOR.

SIR,—The inclosed letter, which has been privately circulated, contains so many interesting particulars relative to that sanguinary conflict, which decided the final downfall of the enemy of God and man, and reflects so much credit on the writer as a soldier and a Christian, that I have no doubt of its proving acceptable to the readers of your elegant Miscellany.

I am, &c.

J. B.

Camp, Bois du Bologne, Paris,  
29th July, 1815.

SIR,—My departure from England was very sudden: I had not the happiness of seeing you; but I received your kind note, which, amidst the sufferings of my mind, in parting from a beloved wife and very dear children, helped to revive me. I can truly say, I never so much regretted a separation from my wife and family, and God's church and people: After having been so long absent in Holland, Sicily, Spain, and France, I thought Europe was weary of war, and that I was safe and comfortably situated with my family at home; but

the Lord says, "Boast not thyself of to-morrow, and put not confidence in uncertain riches; but trust thou in the living God." Yet, amidst all the sufferings of my mind in parting from my friends, I felt it my duty to go in search of that enemy of peace, the Tyrant of the World; and, if it were required, to die in the cause; for I was fully sensible we were defending truth and justice. Our object was Europe's peace and happiness; and I was confident that God had only permitted the evil to bring about a greater blessing, which I hope is nearly accomplished, though it has cost much blood. While we

lay at Hovis, near Enghien, in the Netherlands, I opened a place for our religious duties, where many found it their privilege to attend. It was tolerably well filled. Although, when in close contest with the enemy, we are obliged to desist from our public meetings, on account of our duties; yet, we then, as often as possible, commune with each other; and I am happy to say, that only one of our society was killed (Serjeant Silver, third regiment of Guards,) and three wounded; two are doing well; the other I have not yet heard of. Serjeant-Major Dixon\* and Serjeant Rippon, wounded on the 16th June, are both doing well.

On the 16th June we marched at four o'clock in the morning the distance of about twenty-four miles, and then rushed into action. The Lord gave us great strength,\* both of body and mind, on that day, and through the whole of our labours. We arrived just in time, or the enemy would have forced the Belgians. With one hour and a half's hard fighting, we maintained our position, with some little advantage, but our loss was great.

As you have received a more perfect account in the public dispatches, I shall only, as briefly as possible, insert a few facts which have not yet been mentioned.

On the 18th of June, the day of Waterloo, we took up a good position, at the same time leaving the enemy one they would accept.

\* Serjeant-Major Dixon, having long maintained an exemplary character, has, since the battle, received a commission, and is now adjutant in the Derbyshire militia.

We opened on the enemy seven guns before they returned an answer; then most tremendously the action commenced, but God was with us.

I addressed my company in a few words, to "be steady and attentive to orders—keep perfect silence—and put your whole trust in God's help, for he is with us;—be strong and determined;—use all your skill in levelling;—make sure your mark,—and in the charge, use all your strength;—and you shall see by the close of this day's sun, your enemies fly, and the shout of victory shall be yours." I felt my mind stayed upon God; and my confidence was so firm, that neither the thunder of our enemy's cannon and musquetry,—nor the boast of his guards,—nor the threats of his cavalry (in mail), either alarmed my breast or concerned my mind; God, I knew, was my Father, my shield, and refuge. I cannot say that I attempted to boast myself with confidence of escape unhurt, as I now experience; but this one thing I knew, my peace was made with God, having a bright evidence in my own soul; and that while I lived I would play my part for the victory. It was the Sabbath-day; and while you were praising and praying to the King of Glory in his church, I was doing the same in the field of blood: I was truly in the spirit of a Christian and of a soldier on the Lord's day.

The enemy fired round shot and shell,—grape and canister,—and new horse-nails, tied up in bundles, nine bundles in a gun; these I saw and handled on the 19th. Unlawful carnage: but the portrait of the man is blood, murder, and desolation! My eyes have seen much.

Sir, I have the happiness to serve in the third battalion of the first Guards, who in a particular manner distinguished themselves, determined to shout "Victory!" or return no more; and God blessed their endeavours. Our third battalion and a battalion of rifle of the K. G. L. (say 1200 men) advanced 300 paces in front of the whole line, into a valley which lay between the two positions, and within 100 yards of about 6000 cavalry and 3000 infantry of the enemy. They viewed us with astonishment; and to prove that God had filled them with fear, they formed square, and neither charged nor fired upon us, except from the heights of their position; but we suffered much from those guns. We remained firing at them for half an hour, and then retired into our post in line. The cavalry (in armour) charged us many times in the course of the day, but made no impression; we repulsed them with great slaughter. We never fired at the cavalry till they came within about 30 yards of us. Towards the evening, Bonaparte directed against us his choice 105th regiment; and in half an hour we cut them all to pieces, and took one stand of colours. He then sent against us his Grenadier Imperial Guards; they came within 100 yards of us and ported arms to charge; but we advanced upon them in quick time, and opened a brisk file fire by two ranks; they allowed us to come within about 30 yards of them—they stood till then, looking at us, as if panic-struck, and did not fire; they then, as we approached, faced about and fled for their lives; in all directions—they did

not like the thought of the British bayonets, for we had just commenced the charge—they ran very fast, but many of them fell, while we pursued, and with them one stand of colours; and I have the honour to wear a colonel's sword of the French Imperial Guard\*.

\* The serjeant, in a letter to his wife, had mentioned a particular fact of his waving an officer's coat, and cheering the men in a critical moment of the battle. A friend who had seen this letter made some inquiry respecting the circumstance; and the serjeant, in a subsequent letter, adds the following particulars:—

"When the French 105th regiment advanced up the low ground, their cannon at the same time raked us with grape, canister, and horse-nails; and our line at two different times was so shattered that I feared they could not stand: in fact, I was for a moment really afraid they would give way; and if we had given way it would have gone hard with the whole line, as our third battalion and the rifle battalion of the K. G. L. were the manœuvre of the day. Our officers exerted themselves to the very uttermost, as also the serjeants. Major-General Mantland, Colonel Lord Saltoun, Colonel Reeve, and Brigade-Major Gunthorp, were in the front face of the square, in the hottest part of the contest. Our loss at this time was most tremendous. It was at this juncture that I picked up Ensign Purdo's coat, which was covered with his blood, lying on a horse. The ensign belonged to our battalion; he was killed and stripped by the plunderers during some of our manœuvres. I stepped about twenty-five paces before the line and waved the coat, cheering the men, and telling them, that while our officers bled we should not reckon our lives dear. (I did this a second time when the Imperials came up against us, and I believe it had its desired effect.) I thought

Though not mentioned in the dispatch (they all fought so well), yet it was our third battalion of the first Guards, and the rifle battalion of the K. G. L., that first completely turned the day in our favour. When the Imperial Guards, the dependence of Bonaparte, ran, his defence departed from him, and his whole line, as has been stated, became confusion. Much to the honour of his grace (as in every case throughout the day), he seized the moment, and in the space of five minutes formed a line in the valley for a general charge, and then the shout of "Victory! victory!" was heard. The very elements rang with voices and cannon on Britain's side—and what was my shout? In a loud tone of voice,

if any thing would stimulate the men, this would be effective. An officer having just sacrificed his life for his country's safety, ours were pledged for the same. The men fought with all their might; and in half an hour, as I mentioned, we cut the 105th regiment all to pieces, and took one stand of colours. Had I known, however, that the coat would have been mentioned farther than to my wife, I should not have inserted it, but let that well known fact have been mentioned by others. I do not like to commend myself, as this is empty praise; I only mention facts to describe the manoeuvres, and our thoughts and experience, and how the action terminated. I had nothing in view but the safety and honour of my country, and to *conquer or die*. God knows my heart; and through his merciful support I feared no man; no, nor death itself, nor any thing in league with it. I believe this was the animated spirit of the British line, and they did their duty; but no more. This our country expects, and is ever worthy of.

I cried out, "Glory be to God! he is with us! I now rejoice. My prayers are answered fully, and my labours crowned!"

The fight, at one time, was so desperate with our battalion, that files upon files were carried out to the rear from the carnage, and the line was held up by the serjeants' pikes, placed against the rear: not for want of courage on the men's part (for they were desperate,) only for the moment our loss so unsteadied the line\*.

I lost of my company, killed and wounded, three officers, three serjeants, and 54 rank and file out of 97. Several of them, after their wounds were dressed, returned to the field, and fought out the battle.

It will rejoice your heart to hear that the Methodists in this action have completely refuted the slanders propagated against them, respecting which Mr. Griffiths wrote to me. (I answered his letter, and have no objection that my answer should be published.) Our names are known and our conduct seen. Our surviving officers may be referred to; and on inquiry it will be found, that we who fear God, love

\* In a subsequent letter the serjeant mentions, that "the serjeants placed their pikes against the men's backs in line (for they were getting eight or ten deep), and bore them up by their shoulders by main strength. Some of the men kept up firm in the line, but others fell back to get out ammunition, and others were begging ammunition in the rear as all their own was spent, which, with our continual loss, quite unsteadied the line; so the pikes were intended to prevent any from falling back for ammunition, as we wanted the men to use the bayonet, for now depended the honour of Britain, and the safety of Europe."

our king, and have fought his battles with undaunted courage, and (according to our rank) have as great a share of the honour of that day as any part of the line; and C. W. is ready to meet and dispute with that gentleman, to vindicate the character of the religious soldier, on his return from the field of blood to the land of peace.

O! how happy was my soul (even in the sea of blood) in Britain's cause and Europe's safety! I do not know that I ever experienced greater peace and serenity of mind, and such a confidence that the arm of God was stretched out in our behalf; that he was in the midst of us, and gave wisdom to our commander,—strength to our minds and bodies,—and confusion to our enemies.

I have, as colour-serjeant, stood by the king's colours from the moment of our march, till borne, in Britain's name, within the gates of Paris. Seven of our colour-serjeants entered the field, and there are only myself and one more that stand. What shall I render unto the Lord for all his benefits? I will take the cup of salvation, and call upon his name; my tongue shall not cease to proclaim his mercy, nor my heart to adore his goodness.

The French behaved very ill to our prisoners on the 16th; several of our wounded the blood-thirsty cowards ran though with their bayonets and swords. (These were not the old soldiers we used to fight with.) Some have lived so long as to testify against them, and to shew us their wounds; but the British have in return rescued many of their enemies from death, and given

them bread and water, and looked as much to their safety as to our own.

The duke has greatly endeared himself to the British soldiers; more so in these actions than in all before. I ever loved and reposed confidence in him as my commander; but the example he gave us on the 18th, and again on the 26th of June, was sufficient to inspire every man with that fortitude and determination, "With Wellington we will conquer, or with Wellington we will die!" He was continually on the first line, and frequently with our battalion. I have seen some of the enemy's cavalry charge within fifty yards of him. I prayed to God most earnestly for his protection; and I bless the Lord for his preservation. I hope his heart will rejoice in the fruit of his labour, giving God the glory due for his many signal victories.

I am happy to say, that Major-General Maitland is safe and well; he is an example to all around. I lament the sufferings of my late Colonel Cooke; he was severely wounded on the 18th; I pray God to spare his valuable life. You have often heard me speak of him.

But what shall I say in honour of my late Lieutenant-Colonel, William Miller—my great friend, my helper, a servant to the cause of Christ (in the Isla de Leon, and to his latest breath)? He is no more to be seen in this world: he was mortally wounded on the 16th of June, and on the 18th he breathed his last. As for Colonel Miller's attention to his company, none excelled. He was continually inquiring what could be done to make them more comfortable. "I do

not care for the expense," he would say, "money is no object to me." On the close of a day's march, his first care was to see his men comfortable; and then he considered himself; and after an absence of any time, his first inquiry was concerning their health and conduct. Before the enemy he was cool and deliberate, vigilant and brave, firm and determined; and on the 16th of June, at the head of his company in very close action, cheering his men, he received a wound in his breast, which proved mortal. As he passed to the rear, borne by four men, he said, "Let me see the colours." The last office I could do for him was to place the colours in Ensign Batty's hands, to pay him his funeral honours while living. He then said, "I thank you,—that will do;—I am satisfied." His meaning was, that he died for his country, and in a just cause.

I have lost my greatest friend, and my company a father, England a valuable officer, his parents a beloved son, and the church of Christ a friend; but may our loss be his eternal gain! Serjeant Clarke, who attended him, informs me that his last breath was prayer. I hope his soul is at rest! His labours of love and charity follow him. I shall see him no more in this world, but his name will be a lasting treasure to my heart. Believe me, sir, I never felt a loss like this before; I cannot find words to express the feelings of my heart. If there be a small vacant place in our valuable magazine, and you think it prudent, let his name fill it; and let the public know how we value a friend of truth, whether he be a Methodist or not. I should like

our people to know, that an officer, a friend to God and the truth, hath, in the late glorious victory, sealed the justness of our cause with his blood.

I am very sorry for the commanding officer of our battalion and first major, Lieutenant-Colonel Stuart, and Lieutenant-Colonel the Honourable H. Townshend, who are severely wounded: they are most excellent officers and brave soldiers. May God in mercy restore them shortly to health!

On our march to Paris, we passed through a most beautiful and fruitful country; we met with but little opposition. At Peronne, on the 26th of June, after a long day's march, on our arrival, his grace gave the first brigade a job. Our second battalion carried fascines, and the third battalion stormed the out-works in a most masterly manner, and the citadel surrendered immediately. Major-General Maitland commanded; and here again the duke was himself in the midst of it. It has been expressed that our beloved commander is not much exposed. I can fully contradict that assertion, for he is often first, and always in the midst: he will not permit others to do his duty. I believe Britain is his treasure, and his life he has pledged for its safety.

The Prussians fight exceedingly well. When we arrived off Paris, they shouted for joy, and the French trembled.

Several villages on the road were deserted, for which the inhabitants suffered the loss of all things. Protection was given to those that remained: much damage has been done to the corn. France, by her deceit, licentiousness, and abomi-

nable wickedness, has gathered this cloud over herself; and it has burst upon her head, and no doubt many now repent their folly. The appearance of religion is not seen; and to speak of it, is foolishness to them. The sabbath is not known by that solemn worship which is due to God; it is only known by pleasure: and as for common decency, it seems to be very trifling. The element of the trades-people is imposition. In Paris all is peace and tranquillity, a good reason why. But the people tell us, "As soon as you are gone, we shall be Frenchmen again." I think the only thing we can do, is, to guarantee the outposts of this country by ourselves and allies, until they have destroyed the fortifications, arsenals, and military depôts of arms, &c. and leave only what may be necessary for internal defence. However, I hope God is with the sovereigns and ministers in Paris, as he was with us at Waterloo, and in all our undertakings; and that peace may be settled upon a good foundation.

As to the fortifications which Bonaparte boasted of around Paris, I neither consider Mont Martre nor any other to be worth notice; not a tenth part of those at Peronne. The entrance into the city and the palace is most beautiful, as also the triumphal arches and picture-gallery; and Napoleon's brazen monument of Ambition, wreathed with trophies of victory, and homage paid him from the different countries he conquered. There is a small vacant place near the top, and the people tell us it was intended to place Britannia there. But in his presumptuous thought he falls; his strength and glory depart; he

sues at the feet of our sovereign for mercy, and proves himself to be no more a monarch, but a captive thrall.

We soldiers feel thankful for the gracious thanks given to us by our Sovereign, his Ministers, and the Honourable Houses of Parliament of our beloved country, for our zealous exertions at Waterloo, and glorious victory God has crowned us with. Be assured, sir, we feel this as an invaluable treasure; it warms our hearts. There is only one remark, or rather a proposition, made by Sir Francis Burdett, we avowedly disapprove; which was, at that momentous height of joy to introduce the scene of flogging. Had the hon. baronet moved, that the House should have taken into consideration the valuable services the troops had rendered their country at Waterloo, and the addition of a small pension when they pass the board at Chelsea, Sir Francis would have been a friend; but as for the other, as proposed, we disapprove. For instance, if any part of the line had not stood firm, determined to conquer or die, but had left the field and gone to Brussels, Sir F. I suppose, would not have these men flogged! Well, I will agree then with him, that they should be hanged, and every coward who quits his post, and flies from the face of his enemy, exposing his comrades to their mercy, or leaving them in the field; but the good soldier consents to the law, that it is wholesome and good. I approve of the last amendment respecting cowards, and I think it cannot be amended.

We have a grand review of all the British, Hanoverian, and Bel-



tions from the authentic melody. The first variation is cast in continual semiquaver passages of agreeable fluency, and well supported by the accompaniment of the left hand. Var. 2 appears to us to swerve too freely from the theme, of which it barely gives a hint; but, considered without reference to the subject, its conception and contrapuntal arrangement are exquisite. The same aberration from the melody is perceptible in the minor var. No. 4; but here, too, the science and skill displayed in the successive harmonic combinations make ample amends for the departure from the subject. Var. 3 follows the melody with fidelity, and derives spirit and marked precision from the demisemiquaver rests, which continually break the progress of the right hand. In the 5th var. we have to applaud an excellent running bass; and the broken chords in var. 6 produce a brilliant effect. The 7th and last var. consists of a presto, disposed in triplets, and serves as a coda, which leads to a shewy and satisfactory termination.

*Non Felicior alter. Festa Epitalamica Pastorale per le Reggic Nozze di S. A. R. la Principessina Carlotta di Galles, col Serenissimo Principe di Sassonia Coburgo, le Seguenti Composizioni sono umilmente dedicate a S. A. R. il Principe Regente, a S. A. R. la Principessina Carlotta di Galles, ed al Serenissimo Principe Leop. di Sassonia Coburgo, da loro umili e fedeli Servitori Leucippo Egeino, et dal Cav. Marcscotti. Pr. 6s.*

To such of our readers as are not sufficiently conversant in the Italian language to translate the

above title, we have to state, that this is a poetical effusion, set to music, in celebration of the nuptials of her Royal Highness the Princess Charlotte of Wales. The whole forms a sort of operatic interlude, the persons of which are shepherds and shepherdesses, Apollo, the Muses, &c.; and the music consists of airs, duets, and choruses. From these, we must own, we have derived considerable entertainment. All are written in a very pleasing Italian style of harmony, with much diversity of character, and, in some instances, with a very fair display of science and originality. The latter remark more particularly applies to the emphatic air of Apollo, "Da questo globo," &c. p. 10, which sets out in two sharps, and gradually arrives at such a number of flats (D b), that, in order to return smoothly to the original key, the key of C sharp is at once substituted for that of D flat. As the text required peculiar and striking expression, we feel perfectly satisfied with this part of the composer's labours. But we cannot so well explain the poet's intent, when, in the midst of the festivity, the Delian god, amidst peals of thunder, tells the shepherds, that he never saw a tyrannical disposition ascend to Heaven; on the contrary, that such a being is sure to be doomed to everlasting torments in the dark abyss of Tartarus. Surely this cannot have been meant as a hint!

*Fare thee well! written by Lord Byron, composed by W. T. Parke. Pr. 1s. 6d.*

Numerous and diversified as the attempts have been to melodize the above poem, we think none of the

gian troops, on Monday last. It was a beautiful sight. The Emperor of Russia was there, and many others of distinction, and his Grace the Duke of Wellington on his right. The day the emperor arrived and saw the duke, he fell upon his neck and kissed him, and wept, in the presence of the guard.

I must conclude with noticing the great kindness of our society in Westminster on my departure, and their unceasing prayers and inquiries: I am much indebted to them; my heart is with them. It comforts me to find I have such friends unsought. It proves to me that God is my friend, and will not leave my family comfortless. I hope soon to see all my friends on that peaceful shore, where the widow and fatherless are visited, the distressed relieved, the poor comforted, and where his Gospel shines in its meridian light, amongst that people in whom God delights to dwell. I shall then be able to give you a better account than at present.

I am well in health, and feel my soul alive to God. I have a hut built, and an altar erected unto the

Lord. My few brethren are well; their experiences all agree in the blessed help they received in the late actions—peace with God, and a full persuasion that he had a right to dispose of them as seemed good unto him. Now they are preserved, they agree to live to and for God. We expect to go into barracks at Paris in a few days, and then I hope to be able to open a place for divine worship, and in my next to give you a more full account of the blessed cause in which my soul delights; but I must confess I never felt the separation from God's people in England as I have on this service. Though I am blessed with great strength of body and mind, and union and communion with God, yet my heart is at home. Oh! happy, happy England! if thou didst but know thy exaltation and privileges, both great and small would love and adore the Author of all thy mercies! I am, sir, your most dutiful and obliged servant,

C. W.

Colour-serjeant, 3d battalion,  
1st Foot Guards.

To J. B. Esq. London.

## MUSICAL REVIEW.

*Marche suivie de Variations sur l'Air*  
"Will you come to the Bower,"  
dedicées à Miss Cockburn, par  
Fred. Kalkbrenner. Pr. 3s.

IN the march (four sharps) which precedes these variations, Mr. K. has given full scope to that rich and exuberant fancy, and that florid elegance of expression, which are generally observable in his works. The subject, which properly begins only with the third line, is not altogether of a novel

cast, but its effective harmonic support, and, above all, the classic superstructure reared upon it, infuse the highest interest into the whole movement: the modulations in the second and third pages, especially the fine transition to C major, *p. 2*, are of the first order. The theme of the variations, "Will you come to the Bower," is well known to all our readers: in the propounding of it, Mr. K. has permitted himself some little devia-

subject of the rondo is judiciously glanced at, is conceived with taste, and altogether in good style. The same general remark applies to the next movement, which, upon the whole, however, seems to exhibit rather the character of an andante, interspersed with occasional variations, than that of a rondo. In point of general treatment and keeping, we have every reason to

be pleased with this part of Mr. H.'s labours. The decorative amplifications are satisfactory; the subject is appropriately represented under various kindred keys, major and minor; and the harmonies are correct and effective. Mr. H. appears to have studied classic models with advantage and success.

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### REMARKABLE APPARITION.

(FROM JAMES'S *Travels in Germany, Sweden, &c*)

On the subject of future destinies, it must be said that the Crown Prince (of Sweden) personally deserves every mark of gratitude that the nation can confer upon him, for his exertions, his spirit, his activity, his generosity: but there are still many parties friendly to the old dynasty, and, as to what may take place hereafter, I have too little skill in prophecy to hazard even a conjecture. Such persons as are desirous, however, to look into what is to come, may be amused by perusing the following narrative of an extraordinary vision of Charles XI. It is taken from an account written with his own hand, attested by several of his ministers of state, and preserved in the royal library. It contains, upon the whole, so curious a specimen of the mind and manner of one of the greatest Swedish monarchs, that no apology, I am sure, is needful for its introduction.

Charles XI. it seems, sitting in his chamber, between the hours of

eleven and twelve at night, was surprised at the appearance of a light in the window of the hall of the diet: he demanded of the grand chancellor Bjelke, who was present, what it was he saw, and was answered that it was only the reflection of the moon: with this, however, he was dissatisfied; and the senator Bjelke soon after entering the room, he addressed the same question to him, but received the same answer. Looking afterwards again through the window, he thought he observed a crowd of persons in the hall: upon this, said he, "Sirs, all is not as it should be—in the confidence that he who fears God need dread nothing, I will go and see what this may be." Ordering the noblemen before-mentioned, as also Oxenstiern and Brahe, to accompany him, he sent for Grunstern, the door-keeper, and descended the staircase leading to the hall.

Here the party seem to have been sensible of a certain degree of the

musical competitors can boast of having furnished a production of superior merit, notwithstanding the text seems susceptible of a high degree of pathetic musical expression. The cause of the failure probably lies in the haste with which publications of this description are brought out, so as to have the start of rival performances, and, at all events, to overtake the fleeting impression of the day. Mr. Parke's labour before us, although not the least interesting of the several *Fare the well's* that have come under our cognizance, also bears, in our opinion, intrinsic evidence of the expedition with which it was put together. We meet with some attractive ideas, but they are abandoned before they are sufficiently developed: hence arises a want of symmetry in the phrases and periods. We likewise are of opinion, that, for a production of such small compass, there are too many parts of distinct character and metre to combine into a satisfactory whole. What would produce interesting variety in an extended cantata, is not equally admissible in a small song.

*Hibernian Air, arranged as a Rondo for the Piano-Forte, with an Introduction, composed, and dedicated to Miss Dalton, by J. B. Cramer. Pr. 2s. 6d.*

The andante which precedes the rondo is a sweet little movement, replete with pleasing melody in its first portion, and the latter half proceeds through fanciful passages of great elegance to a pause on C 7. The Irish air, which forms the subject of the rondo, contains a description of harmony (bar 4) which, as it is the property of the air it-

self, affords matter of surprise, that it should not have stood in the way of the choice of the subject altogether. However frequent it may be in Hibernian compositions to leap from the chord of F major to that of G minor, we shall never be able to reconcile our ear to such a harmony, which *virtually* contains both successive fifths and octaves, and which, when admitted into the works of such a master as Mr. C. obtains high authority in favour of its more general currency. This unfortunate bar, of course, makes its appearance at every repetition of the theme. In all other respects the rondo before us is worthy of the author's name. The digressive matter, which immediately follows the air, is tastefully conceived: an agreeable dolce, in the spirit of the motivo, intervenes, p. 3; after which several neat passages of semiquavers engage our attention. In the fourth page a very attractive and melodious part in two flats is inserted, in the course of which the right hand crosses into the bass with a happy effect.

*Answer to "Jessy the Flower of Dunblane," composed, with an Accompaniment for the Piano-Forte, by C. N. Smith. Pr. 1s. 6d.*

The Scotch melody of this song is agreeable, and well adapted to the poetry. It is evidently an imitation of the tune of "Jessie, the Flow'r o' Dunblane," composed by Mr. R. A. Smith, to which it professes to be an answer.

*Roy's Wife of Alldivalloch, arranged for the Piano-Forte as a Rondo, with an Introduction, composed, and respectfully dedicated to Miss Berjex, by T. Howell. Pr. 2s. 6d.* The introduction, in which the

*vie et mon honneur, autant que le Dieu m'aide le corps et l'ame.*

"CH XI. aujourd'hui Roi de Suède."

"L'an 1691, 17 Dec."

"Comme temoins et presents sur les lieux nous avons vu tout ce que S. M. a rapporté et nous l'afférons par notre serment, autant que Dieu nous aide pour le corps et l'ame. — H. J. BJELKE, Gr. Chancelier du Royaume, --BJELKE, Sénateur, --BRAHE, Sénateur, --AX. OXENSTIERN, Sénateur, --PETRE GRUNSTERN, Huissier."

The whole story is curious, and well worth attention; but unless the young king's ghostly representative made an error in his chronological calculation, it will be difficult to reconcile the time specified with that which is yet to come. I can offer no explanation, and begueth the whole, like the hieroglyphic in Moor's Almanack, to the better ingenuity of my readers.

### RUSSIAN ADMINISTRATION OF JUSTICE.

THE police, from its inquisitorial nature, has infinite sources of gain; they sell the liberty of the press, defraud the stranger, plunder robbers of their stolen goods, and receive fees alike of the accuser and the accused. Provincial officers favour the wealthy merchant with the permission to introduce contraband goods; and again, out of the number of slaves sent by the seigneur for the imperial levies, they select the empty-handed peasant for military service: in the former case, the agents of the custom-house step in also for their due share of pillage; in the latter, the surgeons and procureurs follow *pari passu* the example of their superiors. It would be endless to attempt a catalogue of their enormities, all of which, nevertheless, custom has sanctioned with, as it were, a prescriptive right. The sums paid are regarded only as regular fees or perquisites of office: the functionaries themselves have been bred up with the knowledge of no other system, and are surprised to hear a foreigner say, that acts which are done openly every day can savour of illegality or in-

justice: in fact, they do but follow the principle and common basis of every branch of the Russian government.

It will be sufficient for illustration of these circumstances, to relate an anecdote or two connected with the administration of justice, as being the most material of the several public departments. An American merchant sought redress by law for some unfair dealings on the part of a Russian trader; the lawyer whom he retained, came to him on the second day after his application—"I have," said he, "opened the prosecution, and will fairly relate the present state of your case: the judge says your cause seems fair and equitable, and you offer 5,000 rubles to the court; he would, he admits, wish to incline to your side, but, on the other hand, the defendant offers 10,000. What can he do?" The American laid down immediately 10,000 rubles; it was taken to the *Tribunal of Justice*, and he triumphed over his opponent.

Another gentleman instituted a suit for the recovery of a debt, but offering no bribe, the case was of

pidation, and no one else daring to open the door, the king took the key, unlocked it, and entered first into the anti-chamber: to their infinite surprise it was fitted up with black cloth: alarmed by this extraordinary circumstance, a second pause occurred; at length the king set his foot within the hall, but fell back in astonishment at what he saw: again, however, taking courage, he made his companions promise to follow him, and advanced. The hall was lighted up and arrayed in the same mournful hangings as the anti-chamber: in the centre was a round table, where sat sixteen venerable men, each with large volumes lying open before them: above was the king, a young man of 16 or 18 years of age, with the crown on his head and sceptre in his hand. On his right hand sat a personage about 40 years old, whose face bore the strongest marks of integrity; on his left an old man of 70, who seemed very urgent with the young king that he should make a certain sign with his head, which as often as he did, the venerable men struck their hands on their books with violence.

Turning my eyes, says he, a little farther, I beheld a scaffold and executioners; and men with their clothes tucked up, cutting off heads one after the other so fast, that the blood formed a deluge on the floor: those who suffered were all young men. Again I looked up, and perceived the throne behind the great table almost overturned; near it stood a man of 40, that seemed the protector of the kingdom. I trembled at the sight of these things, and cried aloud—"It is the voice

of God!—What ought I to understand?—When shall all this come to pass?"—A dead silence prevailed; but on my crying out a second time, the young king answered me saying, "This shall not happen in your time, but in the days of the sixth sovereign after you. He shall be of the same age as I now appear to have, and this personage sitting beside me gives you the air of him that shall be the regent and protector of the realm. During the last year of the regency, the country shall be sold by certain young men, but he shall then take up the cause, and, acting in conjunction with the young king, shall establish the throne on a sure footing; and this in such a way, that never was before or ever afterwards shall be seen in Sweden so great a king. All the Swedes shall be happy under him; the public debts shall be paid, he shall leave many millions in the treasury, and shall not die but at a very advanced age: yet before he is firmly seated on his throne, shall an effusion of blood take place unparalleled in history. —You," added he, "who are king of this nation, see that he is advertised of these matters: you have seen all: act according to your wisdom."

Having thus said, the whole vanished, and (adds he) we saw nothing but ourselves and our flambeaux; while the anti-chamber, through which we passed on returning, was no longer clothed in black. "*Nous entrâmes dans mes appartemens, et je me mis aussitôt à écrire ce que j'avois vu ainsi que les avertissements aussi bien que je le puis. Que le tout est vrai, je le jure sur ma*

course held to be perfectly clear, and he was non-suited: the defendant, in the plenitude of victory, then commenced a process against him for defamation, and damages were found to the amount of 300,000 rubles, with a farther punishment of a sentence to clean the sewers, because, forsooth, it was a Russian magistrate whose fair name had been thus brought into question by the object of the action. Upon this the gentleman appealed to a superior court, but with ill success; they confirmed the verdict, and still farther added to its iniquity by sentencing him to undergo flagellation. The matter now grew serious, and he made application through a high quarter to one of the presidents of the senate; the cause was again heard, but the result was of another nature: the sentences of the former tribunals were instantly reversed, the debt recovered, and the officers that had sat in judgment on him, came in a body submissively to beg his forgiveness, and entreat him to pursue the inquiry into their conduct no farther.

The acts of injustice were not, however, committed merely because the appellants were foreign-

ers; for the ordinary conduct of the courts towards the native Russians is of a stamp precisely similar. A few years since a relation of Prince — came from Moscow to claim his patrimonial inheritance, that was withheld from him by his guardian. Arrived at Petersburg, he met by accident with one of the highest officers of the law on a visit at the house of a relation, and, after some conversation on different matters, ventured to open his case to him: he received for an answer, that his suit might probably occupy eight or ten years' consideration; "but," added he, "follow my advice, sacrifice a part of your property to save the rest, and you shall be put in possession in the course of as many days." He then wrote down a list of fees to be paid to the several members of the court (himself included), and gave it to the young nobleman, who, on his part, obeying this friendly monitor, came on the following day as plaintiff to the senate with his petition, and presented each of these functionaries with the sum specified, wrapped up in the body of his papers. The event exceeded his expectation; in four days an award was given in his favour.

## THE EMPEROR OF MOROCCO.

(From Colonel KEATINGE'S *Travels in Europe and Africa*.)

SAADI HOMED EBN ABDALLAH, the present sultan (1785), is never seen but on horseback. Hence it can only be generally judged that he is very tall, meagre, and large-boned. When he goes out in his carriage, a common English four-wheeled post-chaise of yellow colour (casually to be sure, but yel-

low is the vindictive tinge, the drapery of Scythian Mars, and said to have been affected by his majesty's ancestors when they set out upon their blood-letting excursions), drawn by one horse or mule, and the only wheeled vehicle in the country, the blinds are drawn up. Slaves also run before the carriage,

with long and heavy sticks, to drive obtruders to their due distance. Some courtiers and relations by blood, Xeriffs, run by the side of it; and his majesty's negro guards, on foot, not in rank and file, nor in mass, but in an order somewhat between the two, bustle after. Of course it will be perceived, that exterior dignity, all not personally inherent, is completely laid aside. On the whole, it is indeed a most unregal *cortège*, and gives a very different impression from the mounted appearance of the monarch, which altogether is oriental and military. This sultan is grandson of Muley Ishmail, whom he, in several instances, considerably resembles; but not, however, in a sanguinary disposition. But he is, as part of the regal office, grand executioner of the state: as in some countries the throne is the fountain of mercy, here it is the altar of expiation for guilt. Shooting, beheading, maiming, and dismembering, all are executed as the monarch awards upon the spot; for he is always present. It must be recorded to his honour, that, contrary to the practice of his predecessors, all these ultimate awards are dealt out with a mitigated hand. Thus dismemberment is now the usual punishment for crimes whereby death is supposed to be earned. The hand or foot is usually amputated. Boiling pitch is the grand panacea. Surgery is nearly put on the shelf by the adoption of this mode. It obviates all necessity for bandages, tourniquets, or dressings. A kettle of it is at hand over the fire, the stump is dipped into it, and the criminal limps off as well as he can, no further inquiry

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being made concerning him. The most assiduous and dexterous thief in Tangier, was a man who had thus lost both his hands by the stroke of justice, and preserved his life by the foregoing process. Thus, of course, it will be perceived that his incorrigibility was on a par with his other qualities. No character on classical record in this way has ever equalled him, for the great hero of antiquity in the thieving line was eminent by his physical forces. As Witherington used his stumps to fight on, so this head of the profession used his to sweep the loose change off the shop counters in the beazaar into the folds of his clothing; and it may be supposed he did not fail to make good use of his legs while they were left to him. Some deny the statement, that this sultan's hand had no tinge of blood upon it, and assert the contrary as eye-witnesses to reiterated instances. Such is the reliance to be placed on human testimony! For it is a strict fact, that he never did put a man to death with his own hand. The real case is, that the leaning bias of mankind, narrators and audience, to the worst side of the story, is such, that we may very logically conclude, a favourable tale, having nothing but its truth to recommend it to favour, is most probably possessed of that ill-received quality to sustain it; although, indeed, truth and probability combined are unfortunately very feeble powers to drag their charge against the force of the moral current. This may induce us to strike off a round number or so from the items in the account against his majesty's uncle and predecessor, Homed Debby;

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but in regard to himself, it must be admitted, that the charge has been very near capability of substantiation. Despotism has not succeeded to emasculate the Moor. One of his officers, thinking himself wronged by him, expressed himself so firmly in the royal presence, that the sultan, enraged, drew his sabre, and cut him on the head with a so definitively intended effort, that the weapon, by the violence of it, flew out of his hand. The officer took it from the ground, wiped, and presented it to his master to finish the business; which impressive instance of resigned resolution so struck the despot, that he relented, sheathed his sword, and took him into favour ever after. If, however, he be compunctious as to life, the like cannot be by any means said in his praise in regard to property; and as acquisition is the predominant passion of the Moor (what a foundation for national advance!) and he values his possession more than his life, several instances have occurred of desperation excited on such occasions. Thus, in regard to court favourites, so far as dealings with foreigners are concerned, the golden rule the sultan acts by (or he is foully belied), is to affix a *minimum* upon the possible receipts, by way of bribery or otherwise, of those who have the happiness of basking (it is no place for slumbering) in the sunshine of his favour; and he imposes his taxes on them by this scale. He thus, at least, cannot charge them with mercenary views: if he did so, they might retort with justice equal to Ancient Pistol on his master, "Didst thou not share? Hadst thou not fifteen-pence?" The present sultan has a shrewdness not to be deceived. He evidently is of opinion, that the worst people in his dominions are those that aggregate about his own person, and he treats them accordingly. Thus his chief vengeance, confiscation, upon that most convenient political principle (since adopted in Europe) of making crimination a source of revenue, is unremittingly enforced on them; whereas death, or corporal suffering, is inflicted on the lowest classes with comparative lightness. In his various points of concurrence with his predecessor Ishmail, he is noticeable in thinking, or appearing to think, no trouble too great to obtain a quiet life by. This idea affords a clue, at least, to most of his habits. Ishmail, too, concurred with him in his idea of mankind, when he compared himself and his subjects to a man carrying rats in a sack: "If he do not keep the bag continually shaking, they will eat their way out."

## DEGRADED STATE OF THE JEWS IN MOROCCO.

LITTLE has been as yet said of the Jews, frequently as they present themselves here to a stranger's notice. None can be more important among the people of this country to a European, for on them he is obliged in almost every respect to depend. By them it may almost be said he is to live. They afford a lamentable instance of the depth

to which political degradation may morally debase human nature. The facts will speak for the causes. Under all their vexations, their honourable attachment to their religion is as inflexible as elsewhere. Christians renegade daily; or, if they do not, it is for want of encouragement: but such a thing is unknown among the Jews. It is probable, however, Mohonimism

ermit itself to be pol-  
introduction of a Jew  
more than it would

feel a triumph in making one. However, they perform their ritual in their synagogues here, to the honour of the established religion, unmolested by outrage or mockery. Men and women, at their service, recite prayers with somewhat of a musical cadence, nodding the head as if keeping time. They have no objection to the appearance of strangers at their religious ceremony. The rabbi also reads and expounds to his flock the holy writings. It appears as if with them the exercise of their religion was a compensation for every evil in life. How great, how diffusive a blessing! They afford a revenue to the state for their toleration, as subjects, paying a capitation tax on all males who have reached the age of puberty. This capitation tax is a kind of political protection. They are at worst not the outcasts of the state, although they do not soar to the degree of *serfage*. If the period of payment be disputed, a string is put round the lad's neck, and afterwards doubled in length and put in his mouth: if then, and thus, it pass over the head, he is deemed an object of taxation; if otherwise, not. This procedure passes under

the inspection of the heads of the Jew nation here, who rate each individual, or ought to do so, according to his ability to pay, and thus make up the sum required. Each Jew appears in person to pay his quota; and this being done, a Moor touches him on the head with a switch, and says, "Jump:" whereon the Jew goes away. It is remarkable how these people here delight in personal finery, almost equally as it is by what means they acquire or retain it. Young and old, although they hardly dare venture to stand still or look around them in the streets, from fear of personal outrage, will have an ample stock of splendid clothing (totally indifferent as to the selection or blendings of costume), in which they cannot venture, however, to be seen beyond their own doors! The opposite neighbours, for instance, at Mogodor, of this description, were frequently observed passing a whole day, a sabbath or holiday for instance, on their house-roof; the women loaded with trinkets of value, or glitter at least; the men in velvet, and laced like Spanish admirals, but their whole clothing from head to foot arranged in the most whimsical combinations or contrasts. For instance, on a man a greasy night-cap on the head, just barely showing that it had once been white, surmounted by a great three-cocked hat with a broad gold lace! Any one who has visited these countries will hardly require to be reminded of the beauty of the daughters of Israel. Ovid's characteristics are, however, still too applicable. All have fine eyes, most have fine features; nor is beauty so transient a flower with

them, or its loss a cause of such early regret, as in some other countries. The matron Jewess has that at her period of life, more powerful often singly, than with youth on its side. The widow often shines as preeminent amongst them as in the eyes of our Scandinavian ancestors of the cold shores of the Baltic. Unfortunately, they seem to hold no beauty of complexion in estimation, save that which is the result of their own labour. In consequence, the colour-box is a great deal too much resorted to, and distant effect much more studied than closer investigation will bear out. As to the little managements to give relief to the eyes, this is no way exceptionable; but the use of white paint is deleterious in a high degree. As before observed, notwithstanding all this, a Jew is not permitted to appear without doors save in black, a colour of evil omen in Moorish eyes. Avidity to obtain, and art to conceal money, are the main stimuli of action with this people, and the tendency of their industry and earliest education. From among them, chiefly, the Christians take their domestic servants; because, although not so cleanly, they are less scrupulous about forms than the Moors. As a community, they are subject to every oppression. So circumstanced, it is unnecessary to add, that, as individuals, they must of course be daily subject to every injury. A Mussulman child of eight years of age already begins to exert his early-felt power to tyrannize, and reviles in premature malignity, by abusing, striking, and stoning the Jew, whose hand, he has already been told, if raised

against him, is infallibly cut off. It may well be judged what must be the effect upon a community, in point of depravation, always to see at hand a people the ready inviters, by their debased political situation, and convenient conductors, of the ebullitions of the vilest, but at the same time earliest, and certainly most universal, emotions of the human mind. How the tyrant is degraded in the scale of human nature, in comparison with the unfortunate slave to whose lot of life it has fallen to be domineered over! But Christians and freemen—so seductive are example and impunity—will assume the Moor here; and so inconsistent is human nature, the chivalrous spirit will then seize the Mohommedan, and make him step forward as a protector of the weak and prostrate! Such things are; for they have been. A Moor cannot (and these are the rights, liberties, and privileges of the nation, to which these people are as much attached, and have as strong an impresson of, as Britons can for the souls of them be, or have, for theirs,) be put to death for killing a Jew, although he may for killing a Christian. The one is an outcast race endured for convenience; the others are only natural enemies—a wide distinction in the scale of human rancour. If a Moor, *pour se désennuyer*, just for a little innocent amusement, he means no more, or, in other words, to indulge the play of malignity, goes into a Jew's house, disturbs his family, and grossly insults the women, the Jew dare not insinuate to him the slightest hint, that his walking out as soon as suited his convenience would be any way ac-

ceptable. He must view and be conscious of all without a frown, or still less a murmur; either would be considered and revenged on the spot as an insult. A Moor may beat a Jew as severely and as long as he pleases, without being called on to assign any reason for it. Children are seen to strike them in the streets, for passing them disrespectfully, or, as they term it, giving them ill treatment. They are obliged to walk barefooted by the door of every mosque, and also by those of the houses of the officers of state, unless they should be elevated to the dignity of a Christian's servant, in which case they are exempted. Their religion prohibiting the use of any food not killed by themselves (the importance annexed to this process of human life extends amongst other ancient nations as well as this), causes a positive internal association amongst themselves, which is adhered to with a rigidity of which rare specimens to like effect can be boasted by Christians or Mohommedans. The Jew interpreter of the English embassy, by name Isaac, in compliance with the law, which admits of no dispensations, would eat nothing but eggs on his route, from the time he left Morocco until he reached Tangier; and, had he not met with them, would certainly have died sooner than have broken his fast. The treatment of this nation in England, *mutatis mutandis*, was little better than here, as may be seen in "*Anglia Judaica*," and the "*Chronicles*." It is not consistent with the historical dignity which ever must be the historian's first object (truth owes about as much to history as science

does to the classics), as it is (like the master's honour in those of his servant, according to Swift,) in his hands, to notice such a trifle as a massacre of eight or ten thousand incorrigible unbelievers, deaf to argument and blind to fact. It is therefore useless to look for information in that quarter. But facts are stubborn, and must make people weigh well, before they may feel authorized to throw exclusive censure on others. But the motive, to be sure, was good: a murdered infant was found in a ditch; and this was Jew-work, in mockery of our Saviour's crucifixion. Engravings to similar effect are at this moment in circulation in Spain. Such is the cordial propensity to halloo man on to persecution! But in the situations now recited, this wretched community furnishes a lamentable proof of the folly of a people venturing upon the acquisition of property, under any state, without being duly guarded by the possession of an adequate proportion of weight in the balance of political power, whatever form that latter may happen to bear.

Among the extraordinary traits of character which mankind presents, and which are, perhaps, nowhere more strongly marked than in this very country, and the people now under observation, some may think it not the least so, that one so completely prostrate in the dust should show sentiments of emotion and resentment in the face of power: and yet such is the inconsistency of man, that this has been the case, and recently. A few days before the arrival of the embassy at Morocco, a Moor murdered a Jewish merchant, cut his body

in pieces, and threw them into the shafts or ventilators of the aqueducts in the plain. The Jews of Morocco, with a zeal and energy hardly to be expected from a people so circumstanced, and which show the stuff yet latent in the nation, by a most active sedulous search, in spite of power, awe, or connivance, discovered the murderer, who was seized and thrown into prison, where it was intended to have punished him, not capitally, because in this respect the monarchy is a limited one, but by a severe bastinading, which, it is to be observed, may be so managed as to have all the effect of death. The Jews, however, in the interim, under a strong sense of the wrong sustained, collected in crowds around the palace, and clamoured for justice. Inclined towards the heaven-descended principle as the sultan then was, when his ears were assailed by this unaccustomed sound, and he learned that it was these infidels who had dared to raise their voices around the precincts of royalty, he ordered his guards forthwith to beat them home to their quarter; an order which

they had a great deal too much at heart not to execute, *con amore*, with an unmerciful punctuality of obedience and energy. And to their quarter they were, for this indiscretion, confined on the arrival of the embassy in this city; in consequence of which its throngs surpassed imagination. The opportunity was not omitted of imposing a heavy fine on them. Crimination a source of public revenue, delinquency an object of fosterage as a prop of the state, private vices public benefits, all the political jesuitry of Europe, will meet countenance on this side of the Straits. All labours here beneath Mohomedans devolve on the Jews; such, for instance, as carrying a Christian through the surfs of the Atlantic, burying executed criminals, supplying the calls of the menagerie; in fact, whenever power has a call for a scavenger, that office devolves upon the Jew. It does not require so strong a picture as that of a Jew of Morocco to make a Briton's mind revolt at the idea of slavery, nor is contempt a just sentiment towards the wretched beings so enthralled.

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#### AFRICAN JUGGLERS AND SERPENT-TAMERS.

AMONGST other visitants to the embassy, at leisure hours, was a juggler. He had live serpents in a leathern budget: these he had made docile, and when enlarged, they meandered about the floor, keeping an harmonic action of cadence to the sound of his tabor and pipe. And he also bore upon his bare shaven head scorpions nestled under his turban, which ran in and out at the word of command; and

he flourished his cups and balls with as much dexterity as is seen in Europe. His serpents were of various descriptions; some such, indeed, as have baffled all subsequent inquiry. Probably they could be found, were the special distinctives given, in the catalogue of those Libyan reptiles transmitted to us by Lucan. All that could be done on the occasion, in the way of ascertainment, amounted

only to prove that they were of the deaf adder species; for they did in good sooth listen to the voice of the charmer, although the wisdom of his charming was not powerful enough to touch dull mortal ears. Certainly the manner in which these animals' organs are affected by harmonic sounds, is very curious.

The serpent-tamers, who are somewhat distinct from the jugglers, although the two professions are by no means incompatible, exhibit in the streets to a circle of spectators. They take from a leathern budget, as before mentioned, seven or eight of these animals, which writhe around, whilst their master seems to hold with them a kind of discourse, which affords entertainment, apparently, to such who have the good fortune to understand it. At intervals, the man plays and sounds on a small flageolet, to which he makes motions of his body as if intended to imitate dancing. Part of what he did was evidently to irritate the reptile, which darted and bit at him with the greatest fury, whilst he handled and threw him about with perfect unconcern. One of these animals was truly malignity personified. It would be hardly possible for the ablest pencil to put into the worst of human or diabolical physiognomies, malignity exceeding that which is the impression of this outcast of creation. He advances obliquely and insidiously with the curvature of the body in front, to ensure his object, before he shows his teeth; and his eye ever indicates him possessed of design and inclination to use them to others' destruction. Another is black, and

as harmless as Ancient Pistol; although it would not be altogether discreet to warrant the security of a Barbary hen within reach of his fangs. This reptile but half claims the name, for it keeps nearly that proportion of the length of the body erect. It has a very small proportionate head (the converse is the indicative of poison), and its sense of self-importance inflates the neck to a degree that might cause it to be thought immediate apoplexy must ensue. It is thus broadened, and proportionably, to appearance, flattened to the shape of the feather-edged part of an oar. This species is to be seen in the hieroglyphics of Egypt. The serpent tribe certainly possesses a great proportion of mind, bad and indifferent. The largest of all the various kinds seen exhibited, were six feet long and about four inches in diameter. The sound of the pipe draws the serpent from his retreat. The poison, they say, is extracted from their fangs by cotton-balls given them to bite on, and it takes time to form anew.

These exhibitors are not to be confounded with the sectarians of Sidua Ayssa (literally our Lord Jesus), who are frequently met with, having enormous vipers coiled round their arms, necks, and bodies. They are denominated after their founder Ayssa, a Scythic term, honorific, and in the sense of saadi or lord. These say, that their founder endowed them with power over all venomous animals. They certainly have command of them. With a witless kind of wit, expressed by a broad unmeaning stare, they thrust the animal, which seems stupefied, in the faces of such as are

inadvertent enough to admit their approach. They bear a strange appearance, with their long, meagre, naked limbs, fatuitous countenances, and half a dozen of these animals of large size twining and hanging around them. This sect is distinguished by wearing a white cap, while the other Moors wear red ones. Once in the year these enthusiasts (they have not yet aspired to fanaticism) have their general meeting, which it is a service of danger to approach. Indeed about that season they are not safely to be met individually. They then seem really possessed, and are the most dangerous of maniacs. They fly at and tear with their teeth every object that they come across, animate or inanimate, that offends or excites their fancies. A band of them once attacked the house of a British merchant at Tangier; and although the inmates made a good defence, they would have been all destroyed had there not happened to have been in the house some powerful mastiffs of true English breed, which, being unchained against these naked wretches, soon brought them to their right senses by pinning them to the ground, to the general satisfaction of the peaceably inclined of every sect.

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## FASHIONS.

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### LONDON FASHIONS.

#### PLATE 10.—EVENING DRESS.

A GOWN of white soft satin, cut low all round the back and bosom. The skirt gored, and a good deal of fulness thrown behind. The body, which is disposed in small plaits, displays the shape, as our readers will perceive by our print, to very great advantage; it is trimmed round the bosom with a wreath of small white net roses, with a little tuft of pearl in the heart of each. Long loose sleeve, composed of white lace, and finished *à la Parisienne* with a rich double frill of lace at the wrists. The skirt is ornamented, in an exquisitely tasteful style, with a broad flounce of rich blond, surmounted by a wreath of roses and deep scollops, of white net, the points of which are finished by bows of white satin ribbon. The effect of this

trimming is uncommonly beautiful. Hair, cropped and curled full in the back of the neck, and dressed light, and much parted on the forehead: it is ornamented with a superb white ostrich-plume, at the base of which is an aigrette of diamonds. Neck-lace, ear-rings, and bracelets also of diamond. White satin slippers, and white kid gloves.

We have to thank the condescension of a lady of much celebrity in the fashionable world, to whom we are indebted for a sight of the very elegant and tasteful dress from which our present print is designed.

#### PLATE 11.—WALKING DRESS.

Round dress, composed of cambric, and trimmed with lace. The body is let in with a profusion of lace. Plain long sleeve, very full, except at the wrist, where the ful-











ness is confined by small plaits: the sleeve is finished by a double frill of lace. Over this dress is a pelisse of blue and white shot sarsnet, lined with white sarsnet, and trimmed with white satin. For the form of the pelisse we refer our readers to our print. The sleeve, which is very full, is finished at the wrist by a cuff and bows of ribbon. The pelisse is made half high, and finished at the neck by a triple fall of rich lace: the throat is bare. White satin hat, of a form uncommonly novel and elegant; it is turned up a little in front, which gives it an air of peculiar smartness, and ornamented with flowers, disposed in a very novel and tasteful style. White kid gloves, and blue kid shoes. Parasol to correspond.

We are indebted for this tasteful dress to Mrs. Gill, of Cork-street, Burlington-Gardens.

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

Our fair readers will perceive by our print, that pelisses are still considered as elegant for the promenade costume: cambric walking dresses, profusely trimmed with lace, are also in high estimation. We were particularly pleased with one which a lady of distinction took with her some days ago to Paris. The skirt was trimmed with three rows of cambric vandykes, edged with narrow lace, and finished by a heading, which was also edged with lace; the heading is drawn in three places with fine bobbin, and the drawings are put very close together. The body is made up to the throat, and that part of it which shades the bust is composed of narrow bands of cambric and letting-

in lace, set in in the form of vandykes; and the lower part of cambric only, made tight to the shape, but with three small plaits put together, and then a plain space of about two inches between. A plain long sleeve, with lace let in byas, made very loose, but confined at the wrist by three drawings, each of which is edged with narrow lace. There is no ruff worn with this dress, but it is finished at the throat by a triple row of vandyked lace, exquisitely fine, but not broad, which falls over and leaves the throat bare. This dress has more of novelty than any we have seen for some time, and may be considered as a very elegant dishabille. When worn for the promenade, a long white lace veil is thrown over the bonnet, or a silk scarf over the shoulders.

The favourite walking bonnets are still composed of straw or Leghorn. We have perceived no alteration in their shapes since last month, but feathers have become much less general: our fair fashionables now wear either plain straw-colour ribbon, or else a bunch of flowers *à la Française*, in the style of the very elegant bonnet which we have given in our print.

Since writing the above, we have been favoured with a sight of the prettiest summer bonnet we have seen for some years: it is composed of fine clear muslin, the crown round, rather broad at top, but not high; the front, which is very deep, shades, without concealing, the face, and is finished by a row of broad fine lace set on very full. The shape of the bonnet is formed by drawings of white satin ribbon, and it is ornamented at the side by

a bunch of roses only. We understand that it was made from one of her Royal Highness the Princess Charlotte's; it is certainly an elegant, simple, and tasteful bonnet, and will, we have no doubt, continue a favourite during the summer months.

We have little alteration to notice in the carriage costume since last month: scarfs are still very much worn, but the Princess Mary's bonnet and spenser are higher in estimation. The spenser is singularly pretty; it is composed of blue satin, and trimmed with an intermixture of white satin and blue crape, which forms the prettiest fancy trimming we have ever seen. The back is of a moderate breadth and plain at top, but has a little fulness at the bottom of the waist: the sleeve, which is plain, falls very little off the shoulder: there is a small cape, something in the form of a half-handkerchief, but very small, which comes only to the shoulder in front. The bonnet is composed of white satin and letting-in lace; its shape is that of a small French bonnet, but the manner in which the lace is let in gives it a novel appearance: it is trimmed with a large bouquet of different flowers, and tied under the chin by a white satin ribbon.

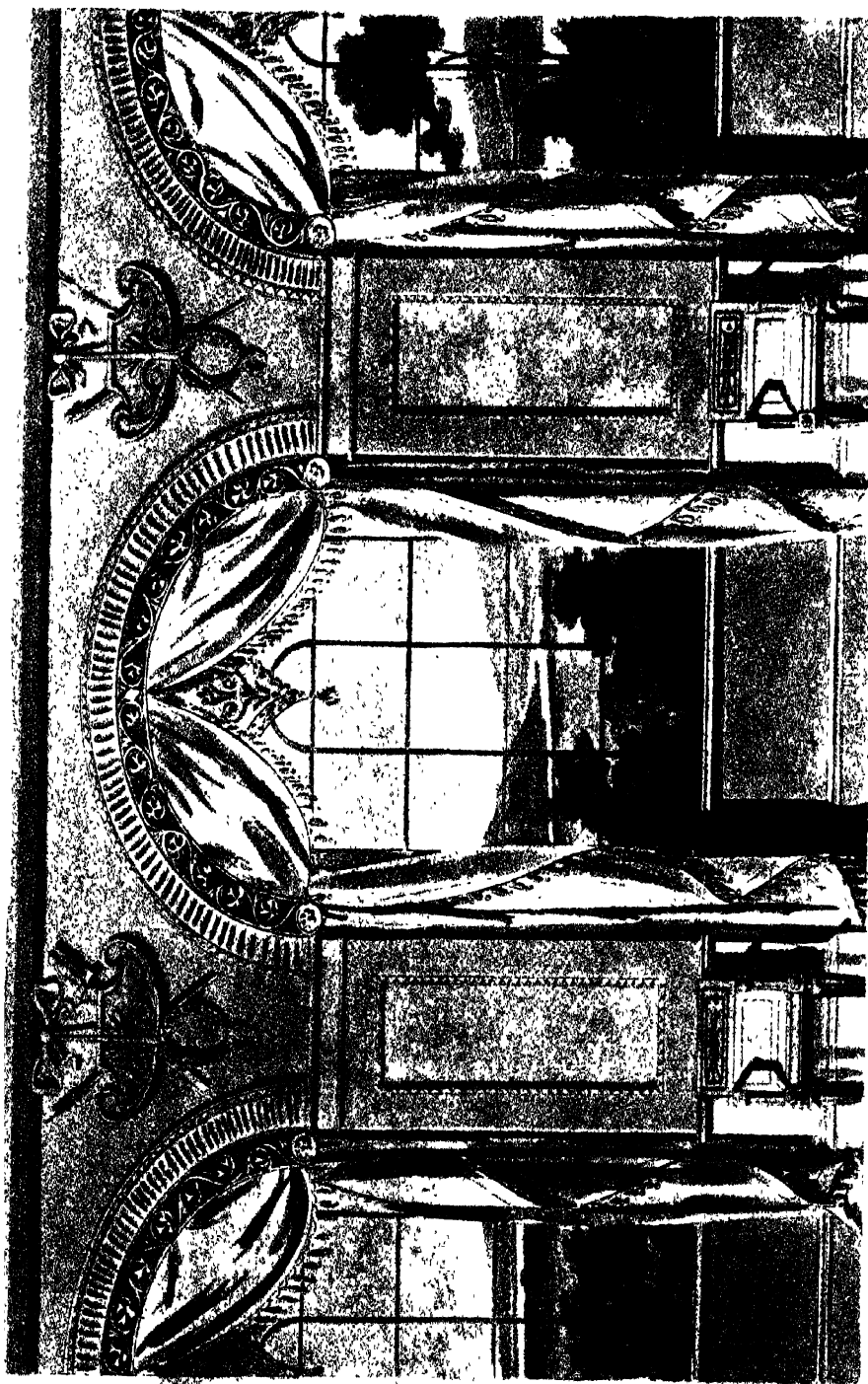
We observe that backs of immense breadth, and sleeves falling entirely off the shoulder, are exploded; backs are now made a moderate breadth, and the sleeve just touches the shoulder: this alteration is certainly for the better, because it displays the beauty of the shape, which has been rather disguised by the manner in which dresses were cut some months back.

In dinner dress, India muslin, and slight plain and striped sarsnets, are much in request, as is also spotted silk. Three-quarter high dresses, trimmed round the bosom with a triple fall of lace, or low dresses with the *fichu à la Duchesse de Berri*, are generally adopted in dinner dress: this *fichu*, which is composed entirely of lace, comes nearly to the throat, and is finished by a double quilling of lace. Long sleeves are very generally adopted in dinner dress. Trimmings have not varied since last month.

The patronage afforded by our illustrious princesses to British manufactures is an example well worthy of the imitation of the nobility; it is at present partially, and we hope will soon be generally, followed.

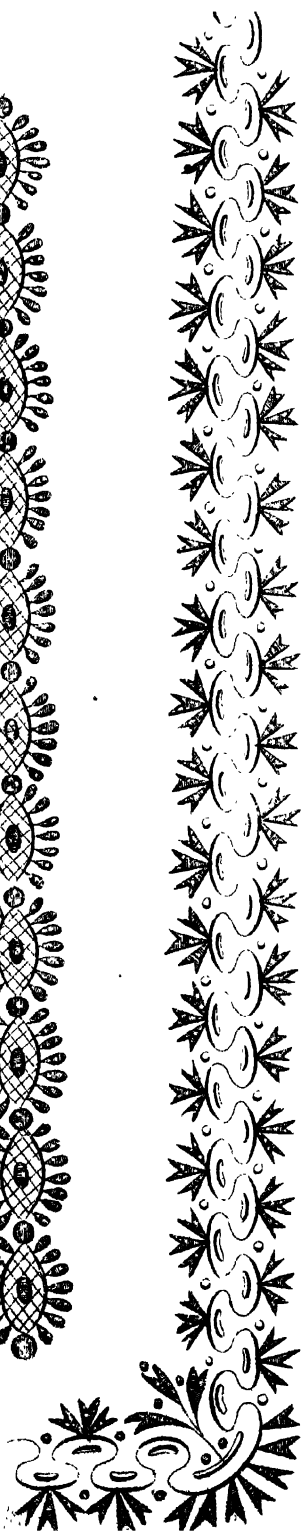
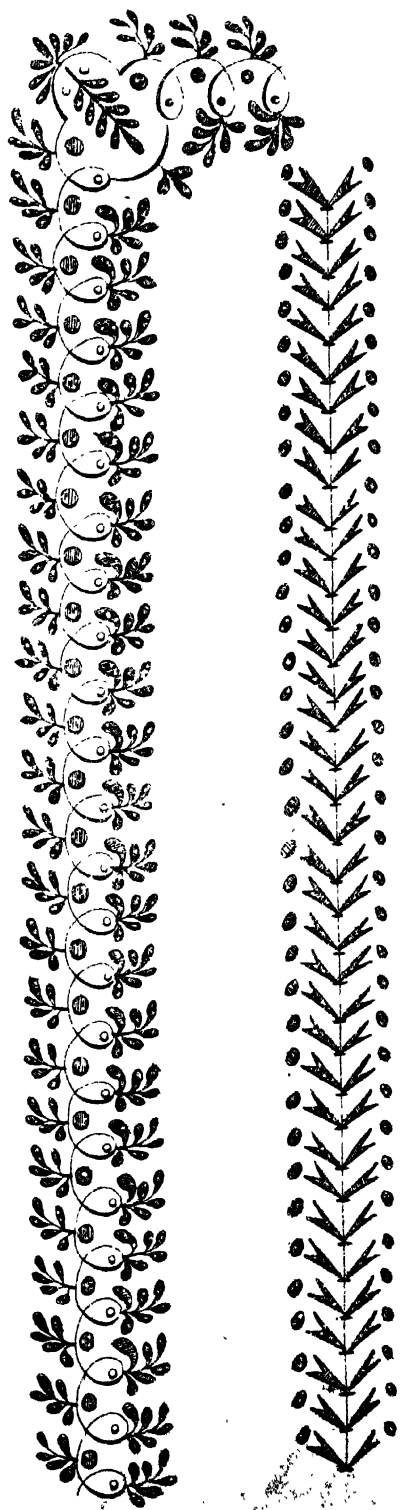
As our fair readers may be gratified by a description of the dress worn by her Royal Highness the Princess Mary on her nuptials, we subjoin an account of it. The dress is composed of silver tissue, superbly trimmed with two flounces of scalloped lama, worked in pineapple pattern, each flounce headed with three weltings of lama-work. The body and sleeves, which are worked to correspond, are trimmed, in a style perfectly novel, with beautiful Brussels point lace. The robe of silver tissue is lined with white satin, and trimmed round with a most superb border of lama-work, which corresponds with the dress; it fastens at the waist by a superb diamond clasp. Her Royal Highness's diamonds were peculiarly fine; her head-dress in particular, which consisted of a superb wreath of diamonds, was much admired; and the general effect of her dress











was strikingly beautiful. In the choice of her bridal attire, her Royal Highness has displayed that elegant simplicity of taste for which she has always been distinguished, and though the materials were the most magnificent that could be procured, there was nothing glaring, nothing heavy in the *tout-ensemble*, which was at once tasteful, elegant, and superb.

Full dress, except what is worn at court, which, in honour of her Royal Highness the Princess Mary's nuptials, is peculiarly brilliant, is at present simply elegant, rather than magnificent. White net, richly embroidered either in white or coloured silk, is in very high estimation; white satin, trimmed with blond, and white and coloured crapes and gauzes, are also in request. Embroidery is a great deal worn, as are also painted gauze or crape trimmings; and we have seen some elegant ball dresses ornamented with wreaths of myrtle leaves, composed of green crape. Long sleeves still continue extremely fashionable in full dress; it is true they are always composed of crape, lace, or gauze, but however light the material, they are certainly not appropriate to full dress. When the sleeve is worn

short it is always very full, and in general of a moderate length. There is no other alteration in the make of dresses, than those we have already noticed in speaking of morning dress. The royal brace continues as much a favourite as ever.

The Princess Mary's mob, composed of white lace, and ornamented with fancy flowers, is in the highest estimation for half-dress. This very becoming cap is cut in such a manner as to display all the front hair, which is dressed in light loose curls on the forehead. The ends, which fasten under the chin, are very narrow, as is also the lace border, which is set on plain, except on the forehead, where it is very full. This elegant cap is the only novelty in half-dress since last month.

There has been no change in hair-dressing, nor in ornaments for the hair in full dress, since our last number.

In half-dress jewellery, we observe that white cornelian ornaments, intermixed with gold, are in very high estimation. There has been no change in full-dress jewellery since last month.

Fashionable colours for the month are, green, celestial blue, straw-colour, pale pink, and lilac.

## FASHIONABLE FURNITURE.

### PLATE 8.—DINING-ROOM WINDOW-CURTAINS.

PERHAPS no furniture is more decorative and graceful than that of which draperies form a considerable part: the easy disposition of the folds of curtains and other hangings, the sweep of the lines composing their forms, and the harmonious combinations of their

colours, produced a charm that brought them into high repute, but eventually occasioned their use in so liberal a degree, as in many instances to have clothed up the ornamented walls, and in others they have been substituted entirely for their more genuine

decorations, by which the rooms obtained the air of a mercer's or draper's shop in full display of its merchandize, rather than the well-imagined and correctly designed apartment of a British edifice: indeed, to so great an excess was the system of ornamental finishing by draperies carried, that it became the usual observation of a celebrated amateur in this way, that he would be quite satisfied if a well-proportioned barn was provided, and he would in a week convert it, by such means, into a drawing-room of the first style and fashion. So long as novelty favoured the application, this redundancy was tolerated; but time has

brought the uses of these draperies to their proper office of conforming to the original design, consisting of those architectural combinations that possess a far greater beauty, dignity, and variety, than draperies are capable of affording. The annexed plate represents part of a dining-room, in which curtains are so introduced, that the forms of the piers, impostas, and architraves, are not concealed by their projections, but in which they most elegantly occupy the station and quantity of space that properly belong to them. This furniture has been executed by Mr. G. Bullock.

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## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. ACKERMANN will publish, in the early part of August, the whole-length Portrait of H. S. H. the Prince of Saxe-Coburg, engraved by Mayer, after the picture painted by A. Chalon. That of H. R. H. the Princess Charlotte is in great forwardness, and is expected to be ready in the course of September.

Mr. Ackermann has also in great forwardness two large views of the Exterior of the Royal Exchange, from Cornhill, and the Bank of England, from the corner of Sweeting's-alley. They will appear, beautifully coloured, in the beginning of August.

*The Memoirs of Mr. Sheridan*, drawn from original documents, and illustrated by his own correspondence and that of his friends, with the history of his family, will appear in the course of the present month, from the pen of Dr. Watkins.

*The Spanish Dictionary* of Newman greatly improved by Mr. Brown, which has been so long in the press, is now nearly completed. The number of words added exceeds three thousand, including all the terms of art, manufactures, and commerce, many of which are to be found in no other dictionary whatever.

The author of the *History of the House of Romanof, &c.* has in the press, *Thoughts on the Poor Laws, and on the Improvement of the Condition and Morals of the Poor.*

On Thursday, July 11, the lord mayor, aldermen, and common council, with a great number of the nobility and gentry, met at Guildhall to witness the presentation of the freedom of the city, in boxes made of heart of oak, of the value of 100 guineas, to the Dukes of Kent, Sussex, and Gloucester, and the Prince Coburg.

After the performance of the ceremony of being sworn in, and the freedoms and boxes were presented, in the common hall, the chamberlain conducted the royal visitors to his parlour, to see the duplicates of the honorary freedoms and thanks for a succession of years. The writer of them being in the room, the chamberlain, in his usual handsome manner, was pleased to introduce Mr. Tomkins in terms highly respectable and gratifying. The Duke of Sussex, after many observations, asked if the freedoms in that room were all written by one hand, and how many years from the commencement? When his royal highness was told by Mr. Tomkins ever since 1776, he replied, "You must have felt

yourself very happy in having had it in your power to transmit to posterity, in so ingenious and tasteful a manner, records so honourable to this country, and to the distinguished and revered characters who have so nobly exerted their exalted talents in its service." The Dukes of Kent and Gloucester, and Prince of Coburg, each expressed their surprise "at the beautiful variety displayed in the designs, and the powers of the pen;" and concluded "by congratulating the chamberlain in possessing the most interesting room, to a commercial city, in all Europe." There are fifty of these splendid ornaments, chronologically arranged. The first six written were unfortunately burnt.

## Poetry.

### EXTRACTS FROM "THE RIVAL ROSES:"

A Poem, by ELIZA S. FRANCIS, Author of "SIR WILBERT DE WAVERLEY, or THE BRIDAL EVE."

THE choice retreat of Isadore  
Was an old and mouldering tower:  
In rude heaps, rough fragments lay,  
And broken columns strew'd the way;  
While rapid Derwent's dashing wave  
Reflected in his silver tide  
The pile his waters loved to lave,  
With antique arches' ruin'd pride.  
Reclining on a pedestal,  
That once a war-plum'd statue bore,  
Seeming to mark the river's swell,  
Or gaze upon th' indented shore,  
With musing air the maiden stood;  
Yet thought she not of Derwent's flood,  
Nor mark'd his winding bank so green;  
Its varied beauties were unseen.  
Her radiant locks of waving gold,  
Floated upon the buoyant gale,  
Which first displaced the graceful fold,  
Then wafted off her light-wove veil;

No friendly shade remain'd to hide,  
Of joy and love, the vermeil tide,  
When Armyn's graceful form she spied.  
He view'd her o'er with kindling eye,  
Then eager spoke with ardour high:  
"What secret cause, O maid divine!  
Could make that orient blush arise?  
And whence the brilliant beams that shine  
Within those ever-charming eyes?  
'Twas not disdain, say was it joy?  
My fears relieve, or hopes destroy!"  
Confused, surprised, the youthful fair  
Blush'd as his tale of love he told:  
No more he wore a brow of care,  
A brighter future seemed unroll'd;  
For all deceit, all art above,  
The blooming maiden own'd her love.  
Then Armyn vow'd, "Thy rolling tide,  
Oh! rapid Derwent, flows away,  
And yonder tower's stately pride  
Now sinks in ruinous decay:  
But, oh! my love shall firmly stem  
The tide of ill, or stream of woe,  
And, as yon watch-light's fluttering flame,

Thro' life's dark scenes shall brightly  
glow;  
And ne'er will absence have the power  
To make my love for thee decay.  
Yet, oh! dear beauteous Isadore,  
No more at Glenmore can I stay—  
To-morrow I must hence."—The maid  
Averted then her tear-dew'd face;  
He soothed her tears, and hush'd her grief,  
Breathed hopes that time would bring  
relief,  
And clasp'd her in a fond embrace.  
With blushes, bursting from his arms,  
She bade a hasty sweet farewell;  
Then, with a sigh that seemed to tell  
All love's regrets and fond alarms,  
As shoots a silver star its ray,  
When darting through the sky,  
Its falling glories glancing play—  
From the rapt minstrel's gazing eye  
The beauteous maiden fled away!

*Canto i.*

DESCRIPTION OF EDWARD THE FOURTH.

Few were the dames that could defy  
The radiance of young Edward's eye,  
Where brightly arch, or gaily wild,  
The playful Loves encurtain'd smiled.  
Oh! who could meet his glances warm,  
Or view his tall majestic form;  
Could mark that form's attractive grace,  
And scan the wonders of his face,  
That to brave Edward could be cold,  
If form'd of less than icy mould?  
But while his words in ardent flow,  
Gave to her cheek a livelier glow,  
Fair Isadore's cold air repress'd  
The hopes which flutter'd in his breast.  
Yet not of ice the maiden's heart,  
Well knew the fair Love's potent art;  
Remembrance of the minstrel's charms,  
The prince of power to please disarms,  
His image still triumphant reigns,  
And empire o'er her heart maintains.

*Canto iv.*

MARGARET OF ANJOU.

As once, we read, on Ilium's sacred  
plain,

In pomp of power, the queen of battles  
stood,

With her own hand increased the heaps  
of slain,

And of Troy's chieftains spilt the bravest  
blood;

So Anjou's princess in the fight appears,  
No host she dreads, no hero's arm she fears;  
Like Pallas self, great Margaret seems  
to stand,

The falchion waving in her lifted hand;  
And o'er her brow, with snowy feathers  
graced,

The beamy helm in shining pomp was  
placed.

"On, my brave troops!" with thrilling  
voice she cries,

While fiery ardour darted from her eyes;  
"Let the Red Rose, once more triumphant,  
hail

The final downfall of its rival pale;  
Let Lancaster's deep wrongs your zeal  
inpire,

Inflame your force, and kindle all your  
fire!

For Margaret leads you, in whose daunt-  
less breast

No coward dread, but hope and valour  
rest!"

Her shouting host her high behest obey,  
And boldly mingle in the deathful fray.

*Canto vi.*

By Edward's youthful graces won,  
Whole thousands to his standard run;  
Where'er he turns his radiant eye,

It lights the flame of loyalty;  
The monarch's captivating smile  
Could thousands from his foe beguile.

His graceful form his armour cased,  
Around him was the corslet laced;

His cuisses, greaves, and shield were gold,  
While pearls emboss'd the baldric's fold;

His helm reflects a dazzling ray,  
And blazing glories round him play.

"And let the Rose of York," he cried, }  
"Now rear'd aloft in snowy pride,

With crimson blush, ere long, bedyed; }  
The blush of conquest let it be—

Now fight for York and victory!"

*Canto vi.*

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THE SECOND SERIES.

VOL. II.

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## TO OUR READERS AND CORRESPONDENTS:

*Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expense. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, will be acceptable.*

*Celinda shall have a place in our next Number.*

*We shall feel great pleasure in promoting the plan of Benevolus, as far as lies in our power.*

*The narrative of Observator's intended Tour would no doubt prove highly acceptable.*

*A. M.'s communication is more suitable for a Repository of Scandal than the Repository of Arts.*

*We are not a little proud of Constantia's good opinion, but the publication of her letter would be no evidence of our modesty.*

### ERRATUM.

We have to apologize for an error which escaped us in the *Receipt for Making Gooseberry Wine* in our last number. Instead of adding "two or three bottles of brandy to every gallon of the wine" (as directed p. 73. col. 1. lines 17, 18, 19), that quantity of spirit should be added to every twenty gallons of the wine.

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Persons who reside abroad, and who wish to be supplied with this Work every Month as published, may have it sent to them, free of Postage, to New-York, Halifax, Quebec, and to any part of the West Indies, at £4 12s. per Annum, by Mr. THORNHILL, of the General Post-Office, at No. 21, Sherborne-Lane; to Hamburg, Lisbon, Cadiz, Gibraltar, Malta, or any Part of the Mediterranean, at £4 12s. per Annum, by Mr. SERJEANT, of the General Post-Office, at No. 22, Sherborne-lane; and to the Cape of Good Hope, or any part of the East Indies, by Mr. GUY, at the East-India House. The money to be paid at the time of subscribing, for either 3, 6, 9, or 12 months.







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Nº IX.

FINE ARTS.

ARCHITECTURAL HINTS.

PLATE 13.—GARDEN-SEATS.

WHEN the style that prevailed in gardening seemed to depend on geometric skill, and the walks, the shrubs, and the parterres were disposed with all the formal accuracy of the line and compass, it was considered that stone terraces, balustrades, façades, and temples, were very suitable embellishments to such scenery; they were profusely employed to decorate every garden that professed to claim the least pretension to tasteful cultivation, and they certainly formed the chief attraction in them. Much of this fashion being abandoned for one in which the mason only was less employed, and where the gardener yet pursued his linear and symmetrical notions of grace and elegance, vases and groups of figures, in fantastical shapes, were occasionally introduced for "eye-traps," as they were called, and continued to promote the encouragement of our lead-mines, if not of true taste, until the simple, yet varied, beauties of scenic and rural nature obtained their well-merited

imitation. The business of the landscape-gardener was then to disencumber his ground of such objects, and to give strong effect to particular points of view composed of distant scenery, which led to the present greatly improved and highly esteemed practice of landscape-gardening: which, however beautiful, is yet perhaps a little "unfurnished," if the term may so be used; and partakes, therefore, too much of the bare and bald effect that has long been complained of as prevailing in all the constituent parts of our residences. Rustic seats, bowers, root-houses and heath-houses, and such small buildings, now, though certainly very sparingly, decorate our gardens, when propriety would admit something in substitution for them, more corresponding with the character of the place and of the scene, and more analogous to classic art. Entertaining this opinion, but falling in with the general practice, the annexed engraving of garden-seats is presented to our readers.

claiming a share of novelty, that perhaps may be allowed to them, both on account of the designs themselves, and the peculiarity of their construction. The form of the upper design is in imitation of those buildings in India that were frequently erected for monumental or devotional purposes, and very nearly resemble an umbrella: the stem and beams of it are intended to be made of light work in iron, and the roof filled in with copper sheeting. The stem being fastened firmly into the ground, the wind would have very little effect upon it, particularly as it would possess a certain degree of flexibility; and with very little trouble the whole might be removed from one spot to another, and there fixed as in the first instance. The design beneath this is of the marquee character, and the covering is supposed to be of such cloth as is generally used for them, the devices being either woven in the cloth itself, or painted upon it. This is supported upon an iron framing, and from which it is farther extended by cords. By preparing sockets in several parts of the

grounds, so fitted to the stem or the upright as to receive it, the whole might be removed and fixed in a few minutes; and in winter it could be put away, as the ribs of the top might be prepared to fold into a small compass, and the covering packed up as is usual with officers' tents.

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#### THE DRY ROT IN TIMBER.

An opportunity offers for presenting our readers with some important observations on the disease in buildings termed the Dry Rot, particularly as relates to its *causes*, *prevention*, and *cure*. As they are the result of long study, and it appears of very extensive application in the business of exterminating this great evil, it is presumed they will be acceptable as "Hints;" and although not strictly corresponding with the original intention of this paper, yet, as they will not materially interfere with it, and promise to be useful towards the well-being of much that may be executed from its suggestions, it is purposed that they shall form part of the *Architectural Hints* in the next number of the *Repository*.

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### ARCHITECTURAL REVIEW.

#### No. VIII.

#### ST. MARY LE BONE NEW CHURCH.

It happens, fortunately for the pious reputation of the west end of London, that the select vestry of the parish of St. Mary le Bone have at length ventured to erect a steeple: for from Islington, through the extensive and populous parish of St. Pancras, and the more populous and wealthy one in question, there was lately no such evidence

of the devotion of their inhabitants to the Christian faith on the eastern side of the Edgware-road. Until the present new church was erected, both parishes were without this index of their best hope, which, pointing upwards, seems to offer an assurance of its being directed to that place to which life is but a transitory journey. A spec-

tator, used to contemplate the capitals of Christian countries, observing the total absence of such manifestation of our religion in this part of London, might well be impressed with the dread, that its inhabitants were abandoned to the state of conscious unworthiness, that abyss of despair in which our immortal bard has pictured the soul of the wretched Beaufort, who, being conjured to raise his hand in testimony of his expectation of future bliss, is said to have died, and made no sign.

The devotional feelings of the inhabitants of a parish are symbolized by its church, which, on every account, should correspond with the important purpose to which it is dedicated: it is a building as necessary to the poor as to the rich, and every one who respects the advantages which result from piety and order, and weighs well the influence of example and public testimonies of respect for religion upon the manners of society, will ever be ready to afford his proportional contribution to erect a parish church of proper magnitude and dignity; for the contemplation of it justly reminds us of the duties we owe to God, to our fellow-creatures, and to ourselves. There the poor and the afflicted find a refuge, and comfort and consolation, which give them strength to bear, or vigour to overcome, their sufferings; it is there that the vain, the proud, and ambitious are awakened from their feverish delusions, and become assured, that in the presence of him before whom they stand, the distinctions of rank are only marked by the increasing danger that waits on temporal great-

ness. In the service of the church all stations are equalized; the same font is the threshold of divine favour to the infant of the meanest as of the highest birth; at the same altar the pledges of mutual affection are exchanged by the poor and by the rich; and here, without distinction, they kneel and offer up to Heaven, in equal communion, that purity of heart which is its only acceptable tribute; and when the grave is prepared to receive its alike regarded tenants, the same service consigns them to the dust. At no time, then, should a parish be without a church of proper magnitude, and least of all in times when extraordinary prosperity has increased it from a village to the population of a great city. On this account the want of a decent parish church was long the cause of deserved censure to the vestry of St. Mary le Bone; and a long struggle of opposite views had nearly proved fatal to it in this instance, for the present building was originally intended for a chapel, and so proceeded with even to the erection of a turret, when it was resolved to translate it to a dignity of higher rank: the turret was consequently taken down, and the steeple erected in its stead. This material alteration of the first plan of necessity involved the architect in considerable perplexity and great difficulties, which must be received in extenuation of several deficiencies of proportion that occur in some parts of the building. As an account of the churches of this parish may be desirable, it is here inserted.

“About the year 1400, the village of Mary Bone, as it was then called, going to decay, and its church of

St. John the Evangelist being alone by the side of the highway, it was robbed of its books, vestments, bells, images, and other decorations; on which the parishioners petitioned the Bishop of London for leave to take down the old and erect a new church, where they had some time before built a chapel; and that structure being dedicated to the Virgin Mary, received the additional epithet of *Borne*, from its vicinity to the neighbouring brook or bourne." A writer of 1761 remarks: "This village, if it may be still called by that name, is almost joined by new buildings to the metropolis; and the new buildings this way are now increasing so very fast, that it will undoubtedly in a very short time be quite joined, and become a part of it. The old church, which was a mean edifice, was pulled down, and a new one erected in 1711." This structure, in its turn, being found to be too small and *mean*, also is purposed to be pulled down when the new church is completed, of which a description will be given, and its architecture examined, in the succeeding number of this Review.

TO THE EDITOR OF THE ARCHITECTURAL REVIEW.

SIR,—Having recently read your strictures upon certain public buildings now erecting in this metropolis, I beg to offer a few remarks on your plan, which, as far as I can discover, will be useful to persons, like myself, who wish to be put in a way to appreciate the merits and demerits of great architectural works; an object that can only be accomplished by an analysis like this, issuing from the pen of an in-

telligent professor of architecture. The liberality, candour, and good sense manifested in these strictures, must influence the public mind, and ultimately assist in correcting the national ignorance, and national failing, of which I am about to complain.

The delight which my mind derived from the contemplation of ornamental building when I was a boy, without any one to teach me this feeling, and without the pleasure of an associate to participate therein, has flattered me into the opinion, that I am naturally a lover of the beauties of architecture. Doubtless there are many who, unacquainted with the principles of that art, derive great pleasure from the same source: indeed the feeling mind has ever been impressed with the imposing grandeur and sublimity of architecture.

In other arts a man may be allowed to judge, in some degree at least, of their merit upon certain principles; for they are either greatly governed by feeling, as in music, or have their prototypes in nature, as in poetry, painting, and sculpture: yet amateurs of these arts bow to the opinion of the professors, and usually speak of their respective performances with diffidence, ever ready to acknowledge and praise the merit of their works. But not so with architecture, which owns no prototype in nature, being purely an affair of invention, resulting from the study of abstract beauty, a due consideration of fitness and convenience, and grounded upon a profound knowledge of science. Of such an art, it oddly happens (in England at least), that men, without the least considera-

tion of its abstruse ground-work, think themselves competent to criticise the most extensive building, and to censure all its parts, with the authority of a scientific judge—with a prejudice too of the most unpatriotic malice, or indiscriminately condemning every public work.

On all other occasions an Englishman evinces a national pride, in his endeavour to enumerate a greater number of illustrious men of intellect in all professions, than other countries can boast: but with the architects all is wrong; every work they accomplish, every scheme they project, is the subject of general censure and abuse: no sooner is the ground cleared for a building, than a thousand voices are raised against the site; and scarcely are the foundations laid, when a crowd may be daily seen appealing to each other on the ignorance of the design; as the superstructure is raised, the clamour increases—inch by inch, and foot by foot—by those whose sagacity in building holds no comparison with that of the beaver or the bee.

How this disposition to condemn the projectors and designers of public buildings has arisen, I am at a loss to discover; for nothing is more common, than for an Englishman to quarrel with a Frenchman upon the superiority of London to Paris in architectural points of view; nay, this national feeling is carried so far, that I have heard those contend for the buildings of London who have *never* been at Paris: yet, among each other we are constantly reprobating what has been done, what is doing, and even that which is projecting.

We find it the fashion for our contemporaries to praise our Gothic buildings even with enthusiasm: this, however, can be done without compliment to the living; yet that the beauties of Gothic architecture are neither felt, nor appreciated, may be inferred from the spirit that has been manifested for ages, and still exists, for the destruction of its venerable remains, and frequently by the wretched and tasteless alterations that have been made in our cathedrals and at our universities. This is the more remarkable, as the superintendence of these matters is vested in the members of that holy fraternity, to whose predecessors we are indebted for the stupendous edifices that adorn our cities, and which reflect such credit upon the genius of our forefathers.

But with regard to the modern buildings, even including the cathedral of St. Paul's, our self-taught critics in architecture are constantly pointing to faults in all its parts, which prejudice and ignorance alone can discover, and which are believed to exist, because professors of the art have hitherto been too indifferent or too idle to confute them.

Foreigners, who understand these matters better than ourselves, think more favourably of the talent of English architects. Canova, the celebrated sculptor, on his recent visit to the British metropolis, among other objects of his research, went to view St. Paul's. He was accompanied by a certain nobleman. When he arrived at the top of Ludgate Hill, and the grand façade of the metropolitan cathedral met his eye, he exclaimed, "What a grand, what a beautiful structure!" His

lordship, surprised at the remark, and bearing in mind the praises he had heard of St. Peter's, asked, "What can you admire this after the great church at Rome?"—"Yes," said the candid Venetian; "it is far more beautiful than that church. It is the most elegant structure in the world; although I do not like the turrets." Here we are furnished with an honest opinion of St. Paul's by an enlightened foreigner, whose judicious eye saw its defects, but whose profound judgment of the sublime and beautiful led him to pay so honourable a testimony to British talent.

With the English metropolitan, the healthiness of London and Westminster is the common theme of exultation; Paris and Edinburgh as commonly the subjects of his abuse. The stench and filth of both these cities excite his animadversion and contempt; whilst the sweetness and salubrity of his own crowded city he ascribes to the convenience of its common sewers. Yet in this genuine but unaccountable spirit of inconsistency, now that a sewer, more stupendous than the *cloaca* of Rome, has lately been sunk, to relieve the town, increased to double its size, of its filth, the projector and builder of this mighty subterraneous channel is abused as one who has rendered an injury to the public, who, instead of being rewarded with a civic crown, as he deserves, would be devoted by his infatuated neighbours to ruin and disgrace!

Another subject of gratulation appears among this prejudiced class of science-haters, upon the failure of the grand schemes for the improvement both of the utility and

grandeur of the town. The Strand or Waterloo Bridge, which will grant facilities to commerce, and augment the convenience for intercourse with both sides of the water, as well as do away in no small degree the danger incident to the crowded narrow streets of the city; this Strand Bridge, which will be the wonder of the world, England excepted, which sets no wonder in that native talent which can construct nine arches of one hundred and twenty feet span each, and which embrace by continuity one of the finest rivers in Europe—this bridge is spoken of with a shrug, and the share-holders, for encouraging it, whose public spirit merits every honour, are laughed at as half-witted speculators, tricked out of their money by useless schemes. With too many, alas! a spirited projector is stigmatized as an impostor and a cheat, and a civil engineer as a fool!

From the south-west of this mighty metropolis, proceeding from Pall Mall to the north, nothing can be more inconvenient or worse planned than the intervening streets. The greatest thoroughfares for carriages are the narrowest, dirtiest, and sharpest-angled streets. To remedy such inconvenience, to adorn the town, and to render it more healthy, a most judicious plan has been proposed, to open an avenue from Carlton-House, to cross Piccadilly and Oxford-street; a work that, should it be finished, will form the finest street in the world. This is proposed to be done without calling upon the public to defray any part of the expense. Would foreigners believe, were they to be told, that the thinking people of England,

the people of the very town acknowledging and even murmuring at the inconvenience of the narrow streets, and complaining of the danger of carriages driving rapidly through them, set to work might and main to prevent this improvement? Yet it is true. The

Prince Regent, the government, the projector, and all concerned, are abused, vilified, and even execrated for their wickedness and folly in times like these, or in any times, for even thinking of the accomplishment of such a *thing*!

PERAMBULATOR.

## CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

(Continued from p. 71.)

SCULPTORS; PERIOD IN WHICH THEY FLOURISHED; PRINCIPAL WORKS AND MERITS.

RENGHIERI, of Bologna, 1120. Works at Bologna and Anuochia.

BONNANO, of Pisa, 1170. Works in the cathedral, and columns of the hanging tower, at Pisa.

TOMMAIO, of Pisa, 1170. Works in the cathedral, and columns of the hanging tower, of Pisa.

NICCOLA DA PISA, of Pisa, 1250. Works in the cathedral, the Battisterio, and Campo Santo, at Pisa. Works in the cathedral of Orvieto. He began the shrine of St. Dominic at Bologna. Several German sculptors were engaged at the same time with him upon the cathedral of Orvieto, but he far excelled them, as well as all those of his own country. His works there represent paradise and hell in alto rilievo. He purified Christian sculpture of Gothic coarseness, and gave greater freedom of movement to the statues. He chiefly studied the ancient Greek basso relievos upon the sarcophagi in the Campo Santo at Pisa.

GIOVANNI DA PISA, of Pisa, 1280. The tombs of the Popes Urban IV. Martin IV. and Benedict XI. at Perugia. The high altar in the church of St. Dominic at Bologna. The pulpit in the cathedral of Pisa. A marble table, valued at 30,000 guilders, in the epis-

copal church of Arezzo. He continued to cultivate the improved style begun by his father Niccola da Pisa.

GIOTTO, of Vespigniano, in Tuscany, 1280. Various crucifixes. Works at Florence and Avignon.

FUCCIO, of Florence, 1280. Tomb of the Queen of Cyprus, in marble, and adorned with many figures, in the church of St. Francis, at Assisi.

MARCHIONE, of Florence, 1280. Various works in the churches and convents in and near Arezzo and Bologna.

PIETRO DI STEFANI, of Naples, 1280. Tomb of Pope Innocent IV. in the episcopal church, and many crucifixes and saints in other churches and convents at Naples. Many tombs in the same city, and particularly in some of the conventual churches.

MARGHERITONE, of Arezzo, 1280. Tomb of Pope Gregory X. in the cathedral of Arezzo. Several saints and crucifixes in the same town. He was distinguished for his improvement in the style of his predecessors, and the invention of gilding.

RAMO DI PACANELLO, of Italy, 1290. Many works in the cathedral of Orvieto.

GUALTERIO, of Italy, 1290. Many works in the cathedral of Orvieto. Crucifixes in wood and marble.

GIACOMO, of the abbey of S. Salvatore, 1290. Crucifixes and basso relievos



- in wood. Many works in the cathedral of Orvieto.
- ROLAND**, of Bruges, 1290. Crucifixes, saints, ornaments, especially foliage, in wood. Many works in the cathedral of Orvieto.
- DON PIETRO**, of Spain, 1290. Many works in the cathedral of Orvieto.
- UGOLINO**, of Castello, in Tuscany, 1290. Many works in the cathedral of Orvieto.
- ANDREA UGOLINO**, called **PISANO**, of Pisa, 1300. Many statues for the cathedral of Florence, and for the façade of the church of St. Mark at Venice. The old metal gates to the church of S. Giovanni at Florence. He was particularly distinguished for his performances in bronze, which surpassed all those of his predecessors.
- ALEMANNI**, of S. Salvatore, 1300. Many crucifixes in marble and bronze in Tuscany. Various works in the cathedral of Orvieto.
- PAOLO**, of S. Salvatore, 1300. Various works in the cathedral of Orvieto.
- MARSUPINO**, of Arezzo, 1300. Many works in churches and convents at Arezzo, but especially in the cathedral of Orvieto.
- GIOVANNI**, of Arezzo, 1300. Works in the cathedral of Orvieto.
- CIONE**, of Florence, 1300. A silver altar, with figures in alto relievo, in the church of S. Giovanni Battista at Florence. He particularly excelled in works in gold and silver.
- VANNE**, of Terracina, 1300. Many works in the cathedral of Orvieto.
- GIACOMINO**, of Como, 1300. Many works in the cathedral of Orvieto.
- BENEDETTO**, of Como, 1300. Many works in the cathedral of Orvieto.
- ARNOLFO LAPO**, of Florence, 1300. Saints, crucifixes, and basso relievos, in common stone, on the façades and gates of various churches and convents in Tuscany.
- AGOSTINO**, brother of Paolo, of Siena, 1300. Many works in the cathedral of Siena. Tomb of the Bishop of
- Arezzo**, with several historical basso relievos in the episcopal church of Arezzo. A marble table of excellent workmanship, and adorned with many figures, for the church of St. Francis at Bologna. Many works in the cathedral of Orvieto.
- PAOLO**, brother of Agostino, of Siena, 1300. By the increased animation which these two brothers imparted to their figures, sculpture was farther improved.
- FORZORE DI SPINELLO**, of Arezzo, 1300. Many works in the cathedral of Orvieto. He excelled in the execution of small works in gold and silver, as mitres and crowns, which he embellished with figures.
- MOCCIO**, of Siena, 1320. Tomb of Cerchi, in the church of S. Dominic at Arezzo. Many other works there and at Florence. He was the best sculptor in regard to style and execution since the time of Andrea Pisano.
- NICCOLO**, of Florence, 1320. Works in the cathedral of Orvieto.
- GIACOMO**, of Florence, 1320. Works in the cathedral of Orvieto. Several crucifixes at Florence.
- GIAN ANGELO**, of Gubbio, 1320. Many saints and crucifixes at Rome, in the Ecclesiastical State, and in the cathedral of Orvieto.
- SELMINO CECCARELLI**, of Assisi, 1320. Works at Assisi, Arezzo, Siena, and in the cathedral of Orvieto.
- PETRUCCIO DI CIOLA**, of Amelia, 1320. Works in the cathedrals of Orvieto and Siena.
- CICCIO**, of Assisi, 1330. Several tombs at Assisi. Works in the cathedral of Orvieto.
- ANGELO DI PIETRO**, of Gubbio, 1330. Works in the cathedral of Orvieto.
- JACOMO LANFRANI**, of Venice, 1330. Works in relievo on the tomb of Andrea Carduino, in the church of St. Dominic at Bologna. Portal and gate, with work in relievo, to the church of St. Francis at Imola.

**JACOBELLO**, of Venice, 1330. Tomb, with figures, complete, and in alto relievo, in marble, for Giovanni da Lugano, in the church of St. Dominic at Bologna, executed by him and Pietro Paolo. He was a distinguished artist of his age.

**PIETRO PAOLO**, of Venice, 1330—See the preceding.

**PESARESE**, of Pesaro, 1330. Works in relievo, in marble, at the gate of the church of St. Dominic at Pesaro.

**UGOLINO VIERI**, of Siena, 1340. Works in the cathedral of Orvieto.

**PIETRO CAVALLINI**, of Rome, 1340. The wonder-working crucifix in the church of St. Paul, without the city of Rome, which is said to have spoken to St. Bridget.

**TOMMASO GIOTTINO**, of Florence, 1340. Many crucifixes and basso relievos, with figures of saints, in various convents in Florence.

**ANDREA ORGAGNA**, of Florence, 1350. Several crucifixes at Florence, in the Campo Santo, and in the cathedral of Pisa.

**JACOBO ORGAGNA**, of Florence, 1350. The mule in the relievo over the porch of the cathedral of Florence.

**NINUS UGOLINO**, of Pisa, 1350. Many statues of saints and crucifixes in the churches and convents of Naples, Pisa, Arezzo, Orvieto, and Florence. He assisted in the execution of the old bronze gates of St. Giovanni at Florence. He was remarkable for delicacy of treatment and softness of expression.

**TOMMASO UGOLINO**, of Pisa, 1350. Basso relievo in the convent of St. Francis at Pisa. Many crucifixes.

**GIOVANNI CIACCARI**, of Italy, 1350,  
**PIETRO CIACCARI**, of Italy, 1350,  
**AMBROSINO DI MEO**, of Italy, 1350,  
**CRISTIANO DI LANDO**, of Italy, 1350,  
**ANGELUCCIO DI LANDO**, 1350,  
**CECCO MAITANI**, of Orvieto, 1350,  
**NUTI MAITANI**, of Orvieto, 1350,  
**ANDREA MAITANI**, of Orvieto, 1350,

many works in the cathedral of Orvieto.

**GIOVANNI AMBROGIO**, of Florence, 1350. The statues of Justice and St. Barbara, in marble, in the cathedral of Florence. He was remarkable for faithful, but inelegant, imitation of nature.

**FILIPPO CALENDARIO**, of Venice, 1350. Many works for churches and convents, and also for some public edifices at Venice.

**LORENZO AMBROGIO**, of Florence, 1350. The statue of the Virgin Mary, with many other statues in marble, in the cathedral of Florence.

**NICCOLA DA SIENA**, of Siena, 1360. Many works in the churches and convents in and near Siena, but particularly in the cathedral of Orvieto.

**LUCA DI GIOVANNI**, of Italy, 1360. Many works in the cathedral of Orvieto.

**MEO DI ANDREA**, of Orvieto, 1360. Many works in the cathedral of Orvieto.

**GIACOMO**, of Ravenna, 1370. Crucifixes, saints, Madonnas, at and near Ravenna. Many works in the cathedral of Orvieto.

**FRANCESCO SELLARI**, of Florence, 1370. Several statues, in marble, in the church of St. Reparata of Florence.

**FILIPPO BRUNELLESCHI**, of Florence, 1390. St. Mary Magdalen, in wood, in the church of St. Spirito. An admirable crucifix, in wood, in the Cappella di Gondi, in the church of St. Maria Novella at Florence. Small works in gold, silver, and bronze. Model for the porches of St. Giovanni at Florence, in competition with Ghiberti. His style is remarkable for truth and dignity.

**CRISTOFANO SOLARIO**, of Milan, 1400. Many statues, and other works, in the Carthusian convent at Pavia. The statues of St. Roche, St. Lazarus, St. Peter, St. Helena, St. Lucia, St. Agatha, and many other saints in and about the cathedral of Milan. His style was true to nature, but rather mean.

**DELLO**, of Florence, 1400. Many statues in Spain, but chiefly small works in gold, silver, marble, and bronze.

**BUGGIANO**, of Buggiano, 1400. Infants in the sacristy of St. Reparata. Portrait of Filippo Brunelleschi in the cathedral of Florence.

**PIETRO**, of Freiburg, 1400. Works at Freiburg, and in the cathedral of Orvieto.

**BAMBOCCIO**, of Piperno, 1400. Tomb of Cardinal Carbone. Statues of Joshua and Michael.

**AIGUANI**, of Bologna, 1400. Tombs and small statues in the Carmelite church of St. Martino Maggiore at Florence. His style was dignified but simple, and his execution natural. He was a friar, and attained the rank of cardinal.

**LUCA DELLA ROBBIA**, of Florence, 1400. Tomb of Malatesta, at Rimini. Many works in churches and convents at Florence.

**NICCOLO LAMBERTI**, of Arezzo, 1400. Tomb of Pope Alexander V. in the church of St. Francis at Bologna. Many works at Arezzo and Florence.

**FRANCESCO LOMBARDO**, of Italy, 1410. Works in the cathedral of Orvieto, at Pavia, Mantua, and Verona.

**DONATELLO**, of Florence, 1420. A basso-relievo, representing the Annunciation, in stone, in the church of S. Croce at Florence. A crucifix, in wood, in the same church. Tomb of the deposed Pope Coscia, in S. Giovanni at Florence. A Mary Magdalen in the same place. Daniel, St. John the Evangelist, St. Peter and St. Mark, St. George, St. Judith, St. David and St. Sebastian. A beautiful Mercury in bronze. Several tombs and basso-relievos. Under the hands of this artist modern sculpture made consi-

derable progress in every respect, but especially in regard to basso-relievos.

**TRADATE**, of Milan, 1420. Statue of Pope Martin V. in marble, in the cathedral of Milan, and many other works there.

**LORENZO DI BARTOLUCCIO**, of Florence, 1420. Many works in the cathedral of Orvieto. Model for the bronze gates of S. Giovanni Battista at Florence, in competition with Ghiberti.

**FRANCESCO**, of Vandabrina, 1420. Many works in the cathedral of Orvieto, at Arezzo and Siena. Model for the bronze gates of S. Giovanni at Florence, in competition with Ghiberti.

**SIMONE DA COLLE**, of Italy, 1420. Many works in the cathedral of Orvieto. Model for the bronze gates of S. Giovanni, in competition with Ghiberti.

**LORENZO Ghiberti**, of Florence, 1420. The beautiful and celebrated gates of bronze for the church of S. Giovanni Battista at Florence. Two basso-relievos at Siena. Statue of St. Matthew, in bronze, at Florence. Shrine for relics in the church Degli Angeli at Florence. Sarcophagus of St. Zenobius in the cathedral of Florence. Admirable works in gold and silver. He displayed an excellence that has never yet been surpassed in the treatment of basso-relievos.

**FRANCESCO BUGLIONE**, of Florence, 1420. Various works in Florence.

**SIMON DONATELLO**, of Florence, 1430. Tomb of Pope Martin V. in S. Giovanni di Laterano, and one of the bronze gates of St. Peter's, at Rome. Many monuments at Rimini, Florence, Arezzo, Prato, and Siena.

*(To be continued.)*

## THE DOMESTIC COMMONPLACE-BOOK;

*Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.*

**ON THE COMPOSITION OF ENAMEL;**  
 WHITE, PURPLE, RED, YELLOW,  
 GREEN, BLUE, VIOLET, &c.

THE beautiful art of enameling consists in the application of a smooth coating, or vitrified varnish, melted upon the substance to which it is applied, so as to produce a glossy varnish, either transparent or opaque, and with or without colour, figures, or other designs, which are likewise melted on the surface by the action of heat.

The general principles on which the art of the enameler is founded, are, on the whole, very simple; but there is perhaps none, of all the chemical processes of the arts, which requires a greater practical skill than the art of enameling. The only metals that are enameled upon, are gold, platina, and copper, and with the latter the opaque enamels are only used. Transparent enamels can only be applied to the surface of such metals as do not become oxidated by open exposure to a red heat, nor which suffer a chemical change by the contact of a vitreous fluid abounding with a metallic oxide. Hence coloured enamels, upon metals, cannot be applied to silver: though this metal suffer no oxidation by mere heat, yet if, for example, a yellow enamel, made of oxide of lead or antimony, is laid on a surface of polished silver, and kept melted on it for a certain time, the silver and enamel act on each other, and the colour, instead of being a clear yellow, becomes brown. Copper is

also altered by coloured enamels: so that gold and platina are the only metals upon which coloured enamels can be laid without being altered by them. The enameling on earthen ware or porcelain forms a different branch of the art.

### *White Enamel.*

The simplest kind of enamel on metals is that fine opaque glass which is applied to the dials of watches: a good enamel of this kind, fit to be applied both to porcelain and metals, should be of a very clear, fine, white colour, so nearly opaque as only to be transparent at the edges; and at a moderate red heat it should run into that kind of paste, or imperfect fusion, which allows it to extend itself freely and uniformly, and to assume a vitreous glossy even surface, without, however, fully melting into a thin liquid. The opaque white colour of this enamel is given by oxide of tin, which possesses, even in a small portion, the capability of rendering vitreous mixtures opaque white. This enamel, either for earthen ware, or the purposes of being applied on metals, is best prepared in the following manner:—

Calcine 100 parts of lead with from 15 to 20, 30, or even 40, of tin. A mixture of these metals calcines very easily when in contact with air. As soon as it is brought to a red heat, it burns like charcoal, and is oxidated very speedily. The composition which calcines best, is that in which the lead is to the tin as 100 to 20 or 25.

In proportion as the calcination is effected, the oxidated or calcined part must be taken away, and the operation continued till the whole becomes pulverulent. As some small particles always escape oxidation, you must expose to the fire a second time the oxide obtained, in order to oxidate it completely, which may be easily known by its ceasing to sparkle. When the proportion of tin exceeds 25 or 30 parts, a stronger fire is necessary to produce oxidation. In a word, by varying the degrees of heat, the operator will easily be able to discover the temperature best suited to the mixture on which he operates.

One hundred parts of this oxide are to be mixed with an equal quantity of ground flint; from 25 to 30 parts of common salt are added; the whole is well mixed together, and fused at the bottom of a potter's kiln. When taken from the kiln it will not be white, but sometimes even very black; in general it is marbled with black, grey, and white.

#### *Purple Enamel.*

This colour is given by the purple oxide of gold, which may be prepared in different ways, such as by precipitating, by means of a solution of tin in muriatic acid, at a *minimum* of oxidation, a solution of gold in nitro-muriatic acid\* diluted with water. The smallest quantity possible of the solution of

tin is sufficient to form this precipitate. The solution of tin must be added gradually, until the purple colour begin to appear; you then stop; and having suffered the coloured precipitate to be deposited, it must be washed by the repeated affusions of soft water, and suffered to dry slowly in a dark place, or defended from light. The different solutions of gold, in whatever manner precipitated, provided the gold be obtained in the state of a purple oxide, always give a purple colour, which will be more beautiful in proportion to the purity of the oxide: the presence of the minutest portion of iron materially injures the colour. The gold precipitated in the form of fulminating gold, which loses the property of fulminating when mixed with fluxes, gives a tolerably good purple. Saline fluxes are better suited for this colour than those in which there are metallic oxides. Those, therefore, which have been made of silex or powdered flint, borax and chalk, or white glass, borax and a little white oxide of antimony, with a minute portion of nitre, may be employed with it. Purple enamel will bear from 4 to 24 parts of flux, and even more, according to the shade required. It is to be remarked, that this colour will not bear a strong heat.

#### *Red Enamel.*

We have no substance capable of giving directly a fine red colour. To obtain this colour, it must be compounded different ways. Take 1, 2, or 2½ parts of green sulphate of iron, and sulphate of alumine, or alum; fuse them together in their water of crystallization, taking care that they are well mixed.

\* Some valuable information concerning the general nature and preparation of this precipitate, is to be found in *A practical Essay on Chemical Re-agents, or Tests*, p. 156, published by J. Callow, Crown-court, Princess-street, Soho, 1816.

Continue to heat them to complete dryness, then increase the fire so as to bring the mixture to a red heat, and keep the mixture heated until it has every where assumed a beautiful red colour, which may be ascertained by taking out a little of it, from time to time, and suffering it to cool in the open air. The proportions of sulphate of alumine, or alum, and sulphate of iron, may be varied. The more alum be added, the paler will be the colour. Three parts of alum to 1 of sulphate of iron, gives a flesh colour. It is alum also which gives this colour the property of being permanent in the fire. This enamel does not require much flux; that which is best suited for it, is composed of alum, red lead or minium, common salt, and ground flint: in general, 3 parts of flux, with 1 of the colour; but this ought to be varied according to the shade required.

#### *Yellow Enamel.*

Though this colour may be obtained in a direct manner, compound yellows are preferred, because they are more certain in their effect, and more easily applied, than yellow obtained in a direct manner from the substance which produces it; namely, silver.

The metallic oxides which form the basis of the yellow colour, besides silver, are generally those of lead, such as red lead or minium, white lead, and white oxide of antimony. The following are the different compositions that may be used:—One part of white oxide of antimony, 1, 2, or 3 of white oxide of lead, 1 of alum, and 1 of muriate of ammonia. When these matters have been pulverized and mixed together, they may be put

into a vessel over a fire, sufficient to sublime the muriate of ammonia; and when the mass has assumed a yellow colour, the operation is finished. Yellow enamels require so little flux, that 1 or 2 parts, to 1 of the colour, is in general sufficient: saline fluxes are improper for them, especially those which contain nitre. They must be used with fluxes composed of flint, oxide of lead, and borax, without any salt. The best method of employing the oxide of silver to produce a yellow, is to use it pure: lay a light coating on the place which you wish to stain yellow, and heat the vessel gently, to give it the colour; when it has been sufficiently heated, you take it from the fire, and separate the coating of oxide, which will be in a great measure reduced to a metallic state, and you will find the place which it occupied tinged yellow. This process succeeds best on glass. Sulphate of silver, ground up with water, answers better than muriate of silver, which is commonly employed.

#### *Green Enamel*

is obtained directly from oxide of copper. All the oxides of this metal may be employed. They require but little flux, which must not even be too fusible. One part or 2 of flux is sufficient for 1 of oxide. Green may also be produced from a mixture of blue and yellow. Oxide of chrome gives a fine emerald green colour.

#### *Blue Enamel*

is obtained from oxide of cobalt: it is, of all enamel colours, the most certain and easily manageable: it is also the most fixed of all colours, and becomes equally

beautiful with a weak as with a strong fire. The more pure the oxide of cobalt, the more beautiful will be the blue. The presence of iron is extremely hostile to this colour, by imparting to it a muddiness. The saline fluxes which contain nitre are those best suited for it; but the flux which, with the cobalt blue, produces the greatest brilliancy and splendour, is that composed of white glass, of glass of borax, and nitre, with a minute portion of antimonial oxide.

#### *Violet Enamel.*

This colour is produced by means of black oxide of antimony with saline fluxes. By varying the fluxes, the shade of the colour is also varied. It is very fixed so long as it retains its oxygen: this is, however, difficult to fix. No combustible substance ought to come into contact with it. A minute portion

of oxide of cobalt improves the colour.

#### *Black Enamel,*

is produced by a mixture of oxide of cobalt, and black oxide of manganese.

Those who paint on enamel, earthen ware, porcelain, &c. must regulate the fusibility of the colours by the most tender of those employed. For example, the purple: when the degree best suited to purple has been found, the other less fusible colours may be regulated by the addition of flux, when it is necessary to fuse all the colours at the same time, and with the same degree of heat.

The reader may conceive how much the difficulties of this nice art are increased, when the object is to paint designs that require extreme delicacy of shading, and a proper selection of colours.

## BIOGRAPHICAL SKETCHES AND ANECDOTES.

### ANECDOTE OF MARSHAL DE BIRON.

THIS nobleman, who, during many years, was a colonel in the French guards, was not more distinguished for his bravery and military knowledge, than for the virtues which adorned his private character; he was adored by his soldiers, who found in him a friend and father, and whose bitter regret for his loss was perhaps a stronger testimony of his virtues than the most laboured panegyric. It is well known, that, during the Revolution, his soldiers frequently endeavoured to excuse the excesses of which they were guilty, by declaring that they never would have abandoned the cause of royalty if

their beloved commander had lived: this declaration, though no excuse for their conduct, was yet a proof of the influence which he had obtained over them.

The marshal's revenues were princely, and his style of living magnificent, without prodigality. He was remarkable for doing the honours of his nation to foreigners, to whom his table and his boxes at the theatres were always open. There is a charming anecdote related of him and Admiral Rodney, who was detained at Paris for debt when war broke out in 1778. The marshal knew little of the admiral but by reputation, but his brave

and generous soul fully appreciated what the gallant Rodney must feel in being precluded from such an opportunity of distinguishing himself; and, in the most delicate manner, he requested his acceptance of the loan of a thousand louis; observing, at the same time, "that a few youthful frolics ought not to be a means of detaining a brave sailor from his duty; and that if France were to detain during war-time so valiant an enemy within her territories, it would stigmatize her with the reproach of cow-

ardice." How valuable is a favour thus conferred! and how strongly this trait reminds us of the noble and chivalrous Bayard!

Two years afterwards Admiral Rodney defeated the French fleet, an event which sensibly afflicted the French court, and perhaps none felt it more keenly than the marshal; but he felt also a proud consciousness that he had no reproaches to make to himself, since he had but done what the laws of honour enjoined towards a distressed and gallant enemy.

#### ANECDOTE OF THE DUC DE GUINES.

THE Duc de Guines, who was ambassador at the courts of Berlin and London during the reign of Louis XVI. was a particular favourite of Marie Antoinette's. He was also much distinguished by the great Frederic, who admitted him to the closest intimacy; they frequently played together on the flute, an instrument on which each played remarkably well. Few men of his time surpassed the duke in wit, elegance, and address: when we have said this, it is scarcely necessary to add, that he was a general favourite of the fair sex. Some droll adventures are related of him, from which I shall select one that caused much mirth at the time it happened.

During the carnival the duke formed an acquaintance at a ball at the opera with two young ladies, who appeared much flattered by the attentions he paid them; but finding he did not unmask, they expressed a strong desire to know who he was. The duke carefully evaded a compliance with their

wishes for some time, but at length they drew from him a promise, that at the last ball their curiosity should be gratified. The day arrived, and at the usual hour the duke appeared at the ball, but with an air of extreme melancholy; he conjured the ladies, in the most pathetic manner, to release him from a promise which it might cost him his life to comply with. All his entreaties had, as the reader may suppose, no other effect than to make the ladies more desirous to gratify their curiosity. When he found this was the case, he exacted a solemn promise, which they very readily made, to keep inviolable a secret, on which his honour, and perhaps his life, depended. In the autumn prior to the carnival, an assassination had been committed a few miles from Paris, attended with circumstances of peculiar atrocity; the name of the murderer, who was a man of some rank, was known, but till then he had contrived to elude the pursuit of justice. M. de Guines thought, that by assuming the name



of this monster, he should have some sport with his fair inquisitives; and accordingly he took them into one of the front boxes, where, feigning to be still reluctant to speak, they reproached him with doubting the promise of secrecy which they had just made. "No," replied he, in the most melancholy tone, "it is not that I dread to place my life in your hands, for I have no doubts of your discretion; but how can I bear to think, that in a moment the regard which I flattered myself you felt for me, will change into horror?"

Would to Heaven you had not drawn from me this fatal promise! but since you are determined to exact the performance of it, know, that in the being before you, you behold the wretched M——, the murderer!"

He had not time to say more, before they exclaimed, "Oh, Heavens! haste, secure this monster! he is the murderer M——!"—"Softly, softly, my dear ladies!" said the duke, unmasking; "I only wished to know how far you could be trusted to keep a secret."

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## MISCELLANIES.

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### THE ADVANTAGES OF A TRIP TO PARIS EXEMPLIFIED.

#### TO THE EDITOR.

PARIS, July 5, 1816.

SIR,—If you have ever, during your boyish days, been a reader of Oriental tales, you may probably remember one, the moral of which is, that an ounce of experience is better than a pound of advice. I am at this moment a proof of the truth of this sensible adage, for I could not resolve to profit by the experience of some sensible friends and neighbours who had made a tour to France, and who assured me I should gain nothing by the journey but a perfect knowledge of the comforts to be enjoyed in Old England. As it has lately become, I am sorry to say in a great measure, the fashion to take a peep at the *great nation*, my wife and daughters determined to be as *tonish* as their neighbours, and opened upon me a grand battery of prayers, caresses, persuasions, and, finally, complaints of ill

health: nay, they were not content with appropriating to themselves the whole train of nervous disorders, all of which, however, they were sure would be conquered directly by the mild and salubrious air of Paris, but they endeavoured to persuade me, that a slight cold, which I caught by being out late one wet night, would certainly terminate in a decline if I did not immediately try the effects of a warmer climate. Though I had always a dislike to leave England, I was at last so tired out by hearing the subject eternally discussed, that in an unlucky hour I consented to pass a few months in Paris. Adieu to nerves and passions! My fair invalids were now all bustle, gaiety, and preparation; and in less time than I thought they could have ordered what was necessary for their journey, they were ready to set out.

As my daughters had never before quitted their paternal mansion in Derbyshire, they were delighted with our journey; and my wife, whose natural kindness of heart disposes her to take pleasure in seeing others happy, was in high spirits all the way. I found the roads and accommodation very tolerable, and we reached Paris in perfect good humour. The first thing we did was to look out for apartments, and I own I was apprehensive that my wife, who is one of the neatest women in the world, would be disgusted with the want of cleanliness which our spacious and well-furnished rooms exhibited; but, on the contrary, she assured me, with a placid smile, that they were not so bad as she apprehended they would be, and she thought that we had better remove into them that very day, as her daughters must lose no time in equipping themselves *à la Parisienne*. As I wished to see them handsomely dressed, I gave my wife a sum (I am ashamed, Mr. Editor, to mention the amount,) to buy what was necessary; but had you seen the paraphernalia which arrived at our hotel on that and the next day, you would have supposed my wife and daughters were laying in a stock of clothes for the rest of their lives. I began seriously to remonstrate with Mrs. Homebred on this unnecessary extravagance, but she assured me I was mistaken *in toto*, as she had strictly obeyed my orders, for she had purchased nothing but what was absolutely necessary; in short, they were things which nobody could do without. Now, Mr. Editor, if you be married, you must be aware,

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that wives are apt to lay down certain incomprehensible propositions as matters of faith, to which a husband, who means to live in peace, must give his assent; and I must own that this was one of them: however, as it was the first time Mrs. Homebred had required the absolute surrender of my understanding, I swallowed the pill without many wry faces. But my placidity could not stand the test of my wife's and daughters' appearance the next day at dinner. "In the name of folly," cried I, "what costume do you call this?"—"La, papa!" cried my eldest girl, "why the costume of Paris, to be sure."—"No such thing," replied I; "your heads are *à la Chinoise*, your feet *à la Romaine*, your waists *à la Grecque*; as to your drapery, that indeed may be *à la Française* for any thing I know to the contrary; I can only say, in plain English, that it is shamefully indecent."—"Indecent!" cried my wife, "how can you say so, Mr. Homebred? Don't you see the girls have got handkerchiefs on, which they never wore in England?"—"I cry you mercy," said I, "so they have indeed; but a handkerchief which studiously displays all that it was originally intended to hide, says little in favour of the delicacy of the wearer. But pray, my dear," continued I, "had not you better loop the girls' dresses a little higher?"—"Higher!" repeated my wife in a tone of surprise.—"Yes," cried I, "for at present they shew only the calf of the leg, and if they were an inch or two shorter, they would display the beauty of the knee." The girls blushed and cast down their eyes, but the mother took up

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the matter very angrily. "My dear," said I, "your milliner has done her part so admirably towards disfiguring you, that you need not call anger to her assistance."—"Was ever the like heard?" cried she, now worked up into a real rage; "any body but yourself would give me credit for adopting a dress so well calculated for my years."—"Why, indeed," replied I, "if females of a certain age were as much the rage here as in England, I might think that you did it on purpose to keep out of the way of temptation; but as Monsieur, with all his politeness, would pronounce you *passée*, I should be sincerely glad to see you dressed like the handsome elegant matron I brought with me from England, instead of being loaded with those trumpery flounces, and disfigured by that abominable cap."

As the former part of my speech had rather conciliated Mrs. Homebred, she replied in a softened tone, "I cannot conceive, my dear, why you should dislike my *cornette*, it is universally admired."—"That may be," cried I, "but I protest I can see but one use it could ever be intended for, and that is to decorate the head of a *poissarde* at the feast of the goddess of Reason."—This unlucky speech kindled my wife's wrath to such a degree, that, as my daughters were present, I thought it high time, in common prudence, to decamp, lest Mrs. Homebred and I should come to an open rupture.

I took an opportunity, however, to talk very seriously to the girls; and as they do not want sense, my exhortations produced a partial reformation in their dress. My wife,

however, was invulnerable either to reason or ridicule, and I thought it the best way to suffer her folly to take its course quietly; and indeed I had not much time to think about it, before I was assailed by new vexations. Our letters of introduction soon gained us a numerous acquaintance, who took no small pains to divest the ladies of their native rusticity, and substitute in its place the true Parisian air: the native lilies and roses of my girls were hid under a coat of rouge and fard; and even my wife, who, though she is nearly fifty, is still a remarkably fine woman, wore a little rouge in full dress, because she hated to appear unlike other people. But our new friends were not content with Frenchifying our persons, they kindly extended their cares to our minds also. A *ci-devant* abbé, who has figured conspicuously in the Revolution, under pretence of improving my eldest daughter's pronunciation of French, has made, I am afraid, some progress in shaking her faith in revealed religion. You may suppose I forbade the rascal my house as soon as I discovered the subject of his conferences with my girl, but I fear it will be some time before plain sound reasoning will be able to undo the mischief which his sophistry has effected.

My youngest daughter, who is naturally very volatile, has, from associating with *Madame la Marquise de Bonfront*, *Madame la Comtesse Sans Pudeur*, and others of their stamp, learned to laugh at English prudery, and to consider marriage as a mere political institution. But this, though it sensibly affects me, is not, Mr. Editor,

my greatest grievance, because, as the girls are naturally well disposed, I have no doubt of being able to set their heads to rights if once I could get them out of this emporium of folly; but though the time I agreed to remain here has long been expired, our departure is still obstinately delayed by my wife, who, from a quiet, rational, unpretending woman, is metamorphosed into a politician and a *bel esprit*; and when I add, that in both characters she talks nonsense as volubly, as confidently, and with as imposing an air as if she was born a Frenchwoman, you must allow, that in seven months she has made great progress.

I am not, Mr. Editor, a prejudiced, illiberal being, who conceives that virtue and talent are not to be found out of his own country. Since my arrival here, I have met with persons of both sexes who would do honour to any nation, but such people are little seen at this moment in what is termed good society; and when we take a retro-

spect of events since the Revolution of 1789, we cannot be surprised, that people who are in general, to speak in their own language, *parvenus*, should not be exactly calculated for models for their neighbours. There is also a certain difference of disposition between French and English women, which nature has marked so distinctly, that an attempt to engraft the gay manner of the one upon the sober character of the other can never succeed; and when our lovely country-women have done their possible to assume the dress, air, and manner of their neighbours, they will find that their trouble has answered no other purpose than to render them less attractive in the eyes of their countrymen, at least of all men of sense; and I have too good an opinion of the taste and understanding of my fair fellow-citizens, to think they would ever wish to excite the admiration of fools or coxcombs. I am, &c.

HARRY HOMEERED.

### BEFORE AND AFTER MARRIAGE, OR MATRIMONIAL DISAPPOINTMENTS OF SOLOMON SAPIENT.

Mr. EDITOR,

IN intruding upon your valuable time by a relation of my domestic grievances, I am not altogether actuated by selfish motives; though I will frankly confess, that the pleasure of complaint is one reason, yet my strongest is a desire to warn others against the folly which has destroyed the tranquillity of my future days. Without farther preface then, Mr. Editor, you must know, that I remained a bachelor till I had attained my forty-second

year; because, amongst the whole circle of my female acquaintance, I could not meet with one who realized the idea I had formed of what a wife ought to be. Youth and beauty were qualities I could not dispense with in my intended, whom I also expected to possess good temper, plain sense, and above all, that perfection, rare, alas! in a woman, the art of holding her tongue whenever I did not wish to be annoyed by feminine prattle. It happened one day, that an old

coffee-house acquaintance of mine was rallying me on my remaining so long a bachelor. I told him my reasons. "Well," cried he, "if you have no other objection to matrimony than what arises from the fear of not meeting with a suitable helpmate, I think I can find you one. I have a ward, the prettiest girl in England, and I am mistaken if you do not find in her the *rara avis* you have been so long in search of. You shall dine with me to-morrow, and I will introduce you to her." I went, saw, and was conquered. Miss Harriet — had a most intelligent as well as beautiful countenance, and there was an unaffected timidity in her manner that quite captivated me: but what after a few visits completely riveted my chains, was her uncommon taciturnity; with all my address, I could seldom extract more from her than a monosyllable. She had no fortune, but I considered her as being in herself a treasure, and I urged my suit with so much ardour, that, after a very short courtship, we were married.

I have heard much of the honeymoon, but I can safely declare, that mine was scarcely a honey-week; for before the end of that time, I perceived that my wife's principal charm had vanished: her monosyllables gave place to long and tiresome harangues on the most frivolous subjects; no matter how I was engaged, or who was present, Lady A——'s *sweet cap*, or Miss B——'s *divine robe*, were descanted upon, or described, with the most provoking minuteness. She once interrupted a friend of mine in the midst of a comparison which he was drawing between the merits

of Cicero and Demosthenes, to relate to us a *bon mot* of Master Lemuel Loveprattle, a child three years old, the hopeful heir of Lord Shatterbrain; and another time she observed, before a room full of company, that I ought to be ashamed of myself for praising the virtues of the Romans, who were, she observed, a parcel of cruel wretches, that never shot even the military men whom they condemned to death, although it was the easiest and most rapid way of terminating existence. Think of my agony, Mr. Editor, to hear her expose her ignorance in this manner. I remonstrated with her when the company were gone, on the blunder she had committed in talking of people being shot so long before gunpowder was invented. I begged of her to confine herself for the future to subjects which she understood: but the only effect of this conversation was, to bring out a new trait in her disposition, sullenness. This, however, I should not have minded, had her sullenness been of the silent kind, but that was not the case: it is true, she did not talk *to* me, but she was continually talking *at* me. In order to get rid of this grievance, I took refuge in my library: but the tranquillity which I hoped to enjoy, was entirely destroyed by my perceiving that a smart young officer, who was our opposite neighbour, had commenced a regular attack upon my fortress. Perceiving, I suppose, that my wife usually amused herself, when she was at home, by lounging at the drawing-room windows, he made use of the artillery generally employed on those occasions—bows, smiles, and glances;

in short, he had got as far as kissing of hands before I observed him. You may suppose I lost no time in putting an end to this dangerous intercourse, but in order to do so, I was obliged to take my wife from London; and as my ill fortune would have it, I carried her to pay a visit to an aunt of hers, who had pressingly solicited our company. This good lady, who has buried two husbands, is now a third time a candidate for matrimony. She received us with much kindness, and I began to hope that she would be of considerable service in correcting the faults of my helpmate. How rational these expectations were, you may judge from the manner in which she had proceeded with her first husband, a man of a remarkably quiet easy temper, and of a delicate constitution. Finding that he hated noise above all things, she declared he was troubled with the vapours, and that company and amusement were absolutely necessary to prevent his going into a low nervous way. She accordingly filled his house with a set of dissipated young people of both sexes, who kept up a racket from morning till night, and from night till morning. In vain did the poor man declare, that her mistaken kindness would be the death of him; she replied, that she knew her duty too well to indulge his

vapourish whims, which she was persuaded she took the right way to remove. She did remove them effectually, for he died at the end of six months.

Her next husband was composed of tougher materials, for he survived his marriage for some years; nor do I know how she managed to get rid of him. I had been, however, for some time in her house before I heard this anecdote, and when I did I lost no time in quitting it. But, alas! Mr. Editor, the mischief was already done: silly as my helpmate naturally is, it is inconceivable what progress she has made in the art of tormenting; not content with giving a mortal stab to my quiet by her incessant and ridiculous prattle, she destroys my fortune by her extravagance, and endangers my honour by her levity. It is true, there is one remedy—I might part with her, but she has just presented me with a lovely little girl, for whose sake I feel an unconquerable repugnance to the only measure that could give me peace. If, however, I can neither be easy nor happy myself, I will at least indulge a hope, that my example may deter other old bachelors from being guilty of a similar folly. In this hope, I have the honour to subscribe myself your constant reader,

SOLOMON SAPIENT.

## THE FASHIONABLE MATCH-MAKER:

A TALE.

(Continued from p. 81.)

LADY LINDERMERE, at the time we take up our pen, had, however, lost some small share of her popularity among the single males in the atmosphere in which she moved, from her manner of pushing her daughters into wedlock. Many persons resolved to avoid the "priestess

of Hymen;" but who could refrain from attending parties to which *every body went*? and when once with her in a drawing-room, you delighted to be near her. Her attentions possessed a magical influence, and you were led by the *ignis fatuus* of her smiles, to commend every thing she uttered. What rout could be brilliant without her? She even *lit* up whist and quadrille; loo and cassino immediately languished at her departure. What satisfaction would some mothers have felt in possessing two such daughters as the Miss Lindermeres! Imagine to yourself the form of fashion and the mould of grace, with the manners of the old school corrected by the frankness of the new.

Enter Lady Lindermere, leaning on two foils—these are her daughters. There are different classifications of the brute animal in natural history, and if there were also similar ones with regard to intellectual animals, we should say, that the Miss Lindermeres were of the *genus* of the good sort of girls enough. But they were short and squat: they *did* waltz and play the harp; but in the *pirouette* they displayed ankles too thick for those of a Grace, and in reaching the harp-strings their arms were stretched to a painful extent. In their manners they were equally *gauche*. They could not tell ten thousand white lies in a given time; they could not affect to be extremely sorry at the death of a maiden aunt or a pug-dog, or rejoice and grieve at what did not concern them. At whist they once *revoked*! nor did they at all excel in a number of those trifles to which fashion gives

*éclat*, but whose *nothingness* is, we confess, sometimes gained at the expense of better employment. If you saw them charming, you saw not half those charms their ill-set fashions concealed; they were not daughters in *accord* with Lady Lindermere, and all her injunctions, her commands, and even threats, might as well have been thrown away in converting ploughboys, or teaching the *bel air* to dairy-maids.

Fortunately, however, for the fair sex, there are different ideas of the styles and gradations of beauty; and it is fortunate for many damsels, that every body does not judge of it by the standard of Phidias or Flaxman. Dorinda Lindermere was under the common size, and no more like the statue of the Venus de Medicis, or any other Venus, than I to Hercules. She was *embonpoint* and *set*. Her face was as round as most good-natured faces usually are. Her nose was what an artist would call infamous; but her eyes were dark, large, and full. Her teeth were not bad, and her cheeks were at least equal to the colour of those which her mother bought in Piccadilly. Sir Theodore Johnson had danced with her at Lady Challoner's: her mother had asked all about and about her partner in the course of the evening, and as he was handing her to her carriage, he received an invitation for a visit at Farley-House any morning he pleased. A week elapsed, however, and no Sir Theodore. Another came, and Sir Theodore refrained from a visit: but if you expect us, gentle reader, to tell "why he comes not yet," you only expect that which will only *poze* us, without affording any

satisfaction to yourself. Sir Theodore was a mighty *luck-a-daisyish* sort of a gentleman; he sometimes thought he had better marry, and sometimes that he had better not; and once under the dominion of the former idea, he was thinking of calling that morning on Dorinda, and had ordered his horse for Grosvenor-square, when Noverre presented him with a card, on which he read, "Lady Lindermere at home on Friday, June the 10th." But how came it that Lady Lindermere, a strong stickler for etiquette, invited a young man to her party, who had not deigned to call on her after being invited? Was this probable, from a lady who was even a slave to ceremony? Hold thy tongue, gentle reader, for we shall not pretend to answer your whys and your wherefores. Read our tale as we think proper to write it, or lay it down. If that wont content you, and you must have a reason, we tell you she did so—because she did so—or things must give way to circumstances, or—

Sir Theodore Johnson had a clear income of 10,000*l.* a year, expectancies, and a seat in the House. He had often talked at random of running in the curricule of wedlock—of curbs, and reins, and liberty; he had long been the butt of mothers, aunts, and aspiring maidens. He would have cultivated the Lindermere connection, but this last hint threw him off, and he determined, or at least he thought he determined, never to see his dear Dorinda more! A short time, however, after the receipt of this card, he *popped* at Phillips's on her ladyship, who paying him so many *adroit* compliments on his taste in a bau-

ble he had just purchased for a cool hundred, that he found it absolutely necessary to be at the party of a woman who possessed so profound a taste in affairs of elegant *virtu*.

Just before he became a dangler at Lady Lindermere's—for Sir Theodore, after this party, did become a dangler at her ladyship's—as he was one morning driving all the way from Pall-Mall to Bond-street, and from Bond-street to Pall-Mall, with his reins lying slovenly on the horses' backs, he encountered a young lady, who, in crossing the street and in endeavouring to avoid the vulgar concussion of a hackney coach, precipitated herself immediately on the pole of Sir Theodore's carriage, to which two of the finest chesnut horses in nature were affixed; and their master not being able or ready to *pull up* the aforesaid chesnuts, suffered them to throw down the lady, and had well nigh grievously vexed and damaged the unfortunate cause of his stoppage. The populace, however, did for Sir Theodore what he was unable to do himself; they stopped the beasts—rescued the girl from an impending sudden death, and conveyed her to Hookham's in something like an hysteric. Sir Theodore very properly gave the recreant horses to James, and followed the distressed damsel, whose beauty indeed had been the cause of her mishap, by diverting the eyes of our haronet from *jehuitical* caution. He accompanied her, and beheld, during a paroxysm of this hysteric, the prettiest foot and ankle ever formed by nature; and we record it as a testimony of rare philosophy in Sir



Theodore, that while some men would have been so much alarmed on this occasion as scarcely to know the age of the person they had nearly killed from carelessness, he was surveying, with all the cool dignity of an ancient Roman, the effect the accident had produced. Sir Theodore Johnson, most unfortunately for Dorinda Lindermere, was an amateur of pretty ancles, and he gazed on the one now before him till some part of the dress of the unconscious fair one, more decorous than the other, hid it from sight, but not until the amateur had become deeply interested in the fate of its owner.

He was well known at Hookham's: the lady, during her half breathing and palpitations, had distinctly heard his name apostrophized; she now recovered, and receiving his profound apologies with renewed blushes, as she declared she was not at all injured by the mischance, but found herself able to walk to Mrs. Gunning's, which was only in the next street, without the curri- cle, or the more humble medium

of a hackney coach. On the following morning Noverre was sent with his master's compliments to Pall-Mall, to enquire after the health of Miss Gunning, at "Mrs. Gunning's *Promenade des Modes*." The course of true love did never run smoothly. This is a mere assertion of one Mr. Shakspeare, which we in one instance mean to confute, unless our readers doubt Sir Theodore was a true lover. He said he was all fire and fury—for in sauntering up Pall-Mall, just *pour passer le tems*, he saw at a window at the *Promenade des Modes*, that a suite of rooms lately occupied by the illustrious P—— was to be let immediately. There may be people impertinent enough to wonder why Sir Theodore, having elegant apartments at the Albany, should require any in Pall-Mall. We shall not answer any rude questions; suffice it to say, he came, saw, and took them: in other words, in one little week he became an inmate at Mrs. Gunning's.

(To be concluded in our next.)

## THE DANGER OF THE SMALLEST DEVIATION FROM TRUTH ILLUSTRATED:

A STORY FOUNDED ON FACT.

By AUGUSTUS VON KOTZBUE.

(Concluded from p. 90.)

FATE decreed that the old bachelor with whom Count S—— went to dine, should be seized, after eating a hearty dinner, with a violent cholick. The pleasure of the day was spoiled; the host was carried to bed, and the guests separated. In consequence of this unexpected attack, the young count returned home about eleven o'clock,

and was informed that Emily was gone to spend the evening at Captain B.'s. This intelligence gave him no uneasiness; he walked coolly to and fro, confident that the presence of the captain's wife was a sure pledge, that the bounds of decorum would not be transgressed there. The clock, however, struck one, and no Emily came. Another

hour passed, and still she did not return.

The count now began to be uneasy. "What can this mean?" thought he: "she never stays so late as this." He counted every minute, and numbered every hour that struck. When he heard a carriage rattling at a distance, he instantly thought, "That is she;" but still he was disappointed. When he heard footsteps in the street, he cried, "There she comes;" but still she came not. As long as it was dark he was all ear; not the smallest sound escaped him, and he fancied every one had relation to Emily. Some one knocked at the door of a neighbouring physician. "Possibly she may have been taken ill," thought he.

It was to him the most terrible, the most tedious of nights, such as the bewildered wanderer alone passes in a dreary forest. He needed only to have sent to inquire the reason of his wife's stay; but that he did not chuse to do. "I will see," thought he, "how far she will carry it: if she knows that I am at home, she will have leisure to devise some excuse or other for her absence; but if she is surprised by the sight of me, she will not have time to prepare herself, and I shall perhaps read upon her glowing cheek the confession of her shame."

At length it grew light, and now his ears were relieved in their duty by his eyes. As often as he measured the room with hasty step, so often did he stop at the window and look out, not only the way which she was to come, but also that by which she could not possibly be expected. His anxiety increased every minute. He sat

down to read, took up a magazine, but though his eyes were stedfastly fixed on the pages, he knew not a word they contained. He went to the piano-forte, sounded a chord, but his fingers remained motionless upon the keys. The clock struck six, and his impatience increased to the highest pitch; it struck seven, and he could no longer endure the cruel suspense.

"If the countess comes home," said he to his valet, "tell her that I am gone to the coffee-house to breakfast." This was the *fifth* untruth; for instead of going to the coffee-house, he went straight to Captain B.'s. Laura had passed the night in the same manner as the count; and indeed still worse, for she was sincerely attached to the captain. She had, however, enjoyed one comfort, which is always at the command of women—namely, tears. This the count perceived from her eyes, which were red with weeping—he perceived it, and trembled. "Has any accident happened to my wife?" cried he hastily to Laura.

*Laura.* I hope not.

*Count.* Is she gone from hence, then?

*Laura.* She left me at half-past three.

*Count.* Did nothing ail her?

*Laura.* O no! nothing at all.

*Count.* And whither was she going?

*Laura.* Home, I suppose.

*Count.* Home! but she has not been there. I have just come from home.

*Laura (in violent agitation).* Well, then, I don't know where she can be gone to.

*Count.* Did she go alone?

*Laura (repressing her tears).* My husband accompanied her.

*Count.* Indeed! And they have been gone three hours and a half? It is very extraordinary!

Laura trembled all over. She would fain have given free vent to her tears, but then she would have betrayed her inmost thoughts. The fear of exciting in the count a suspicion, to which he was perhaps yet a stranger, and thereby furnishing occasion for a duel, which might endanger the life of her husband, restrained her. She dissembled as well as she could, while the flame within raged the more furiously. The count was in the same predicament, and yet he determined to remain at Laura's till her husband returned. They agreed to breakfast together. The chocolate was brought in; they raised the cups to their lips, but without drinking; and the toast, which they tried to eat, they were unable to swallow. Never were two persons so constrained and oppressed by each other's society.

To the great alleviation of both, a doctor, to whom I shall give the name of Tattle, came to inquire after the lady's health. He was a polite little man, who was to be seen every where, who knew every thing, and laughed at every thing; in short, a living chronicle of all the scandal of the town, which caused him to be universally considered as an agreeable companion. No sooner did he remark that Laura was absent, and the count reserved, than he exerted all his art to cheer up their spirits, but without success.

He felt Laura's pulse. "Rather feverish, madam," said he.

"Very likely," was the reply.

"What ails you?"

"Nothing."

"Oh! nothing but a pretty whim, an amiable caprice. But do you know," continued he, with a roguish look, "that it is in my power to change your whim into earnest?"

"How so?"

"Why—the captain——"

"Well, what of the captain? What has he done?"

"That he best knows himself. For my part, I know no more than that I saw him half an hour ago in the park, not far from the keeper's lodge, and in company with a very handsome and elegant female."

"Very likely," rejoined Laura, with a tone designed to denote indifference, but which the glow of her cheeks proved to proceed from a very different sentiment.

"Indeed?" said the count, with an accent intended to express interrogation, but which betrayed the keenest vexation.

Dr. Tattle began to imagine that he had made a discovery, and determined to ascertain the accuracy of his suspicions. "I hope, madam," said he, "that you will know how to take a joke; for though I was not near enough to recognize the lady with whom your husband was walking, still I could perceive that she was perfectly well dressed, and her whole manner showed that she was not of the common order."

This was more than sufficient to aggravate the torments of the count and Laura to the utmost. Anxiety and rage were manifest in every movement. The lips were silent, but quivered convulsively. The

doctor perceived that his company was superfluous, and would have retired. At this moment the captain entered. The presence of the doctor, lightly as it weighed, was nevertheless some restraint upon the count. In a tone that was meant for jocose, but that completely failed of its effect, he accosted the captain with, "What have you done with my wife?"

The captain perceived, from the count's looks, that all was not right; the eyes of his wife betrayed the traces of tears; he conjectured the suspicions of both, and therefore thought it better to say nothing concerning the walk in the park. "I left Emily," replied he, "at her cousin's, who is not well, and wished for her company to breakfast. What is since become of her I don't know."

This was the *sixth* falsehood, and the honest captain could not pronounce it without stammering. The count was silent, though his bosom was convulsed with passion. He coldly took his leave and retired, accompanied by Dr. Tattle.

When the captain and Laura were left to themselves, they soon came to a mutual explanation, in which the honest frankness of the former easily overcame all the suspicions of his wife. But he now learned, to his terror, that his walk in the park had been betrayed by Dr. Tattle; he saw what consequences might result from the little deviation from truth which he had inconsiderately allowed himself. He entreated his wife to hasten to Emily's cousin, to concert with her the means of warning Emily of her danger, and, in particular, to ad-

vise her to conceal nothing from her husband.

Laura drove immediately to the cousin's. The count had already been there, and had learned, partly from the mistress, and partly from her servants, that Emily had not staid there above half an hour. With this confirmation of his torturing suspicions he had hastily departed.

Laura instantly sat down, and wrote the following note:—

"Dear Emily,

"I am very uneasy on your account. Your husband knows that you were in the park with mine. He is jealous, and I must confess that I was myself not without suspicions. But now, since I have spoken to my husband, I am convinced of your innocence and his. I know how accident has played with you, and am even informed by your cousin how heartily you desired to get rid of his company. I entreat you to be perfectly candid to the count, as my husband has been to me. It is the only way to prevent ill consequences. Your's,

"LAURA.

"P. S. To avoid the appearance of any collusion, the bearer of this is directed to say, that he has brought it from your milliner."

This was the *seventh* apparently innocent lie, to which Laura was induced by the consideration that the count might intercept her note, and then put Emily's frankness to the test, without mentioning any thing of its contents.

Emily had meanwhile reached her home, and learned, with consternation, that her husband returned in the evening, and had

waited for her all night. She perceived at the first glance the disagreeable nature of her situation. "And where is he now?" cried she hastily. "At the coffee-house close by," was the reply.

Glad to have gained a few moments respite, she strove to muster all her courage; but before she had half accomplished her purpose the count entered. At the first look he imagined that he could read his wife's guilt in her sudden change of colour. His fury was ready to break forth; but with great exertion he repressed it, and with dissembled serenity inquired how and where she had spent the night.

"At Captain B.'s," said Emily stammering; "he was upon guard—Laura wished me to keep her company—the time passed away in reading an interesting book till it was much later than we thought.—The captain returned—and would have accompanied me home—but considering it unbecoming, I alighted at my cousin's."

Here she broke off, and was silent.

"Then you are just come from your cousin's?" said the count, looking sternly at her.

What was Emily to reply? She had stopped in her narrative; but why did she stop?—The confession of the walk would now come too late—the count might imagine that it was extorted by fear—he might wonder why she had suppressed this accident, which perhaps in his eyes might be far from seeming accidental—besides, what risk did she run if she concealed from him this trifle? He had been all the morning at the coffee-house, and of course could not know any thing about it—and if she lost no time in warning her

cousin, that they might be both in one story, she might thus avoid a scene of the most disagreeable kind. All these reflections, which flashed across her mind with the rapidity of lightning, induced her to tell the *eighth* lie, and to answer the count's question—whether she was just come from her cousin's—in the affirmative. But her *Yes* was brought out with such hesitation, it so lingered half pronounced upon her lips, and her burning cheek so plainly said, *No*—that the count considered the infidelity of his wife as fully proved. The captain had concealed from him the very same point—and what was more natural than to attribute the circumstance to a concerted arrangement?

Having eyed Emily for a moment with a look of supreme contempt, he rushed out of the room. At the door he met a boy bringing Laura's note, and angrily inquired his business.

"Here is a note for the countess," said the boy.

"From whom?"

"From her milliner."

"Give it to me. She has something else to do just now than to think of caps and ribbons."

With these words he snatched the note out of the boy's hand, doubled it up, and put it unopened into his pocket.

He then hurried away like a maniac, and proceeded straight to the captain's, where he found nobody at home. He took a card, upon which he wrote these words:—"Count S— expects Captain B— at the Golden Lion Inn, and begs him not to forget his sword."

The Golden Lion was but a few paces from the captain's residence,

Thither the count repaired, desired to be shown into a back room, and ordered a bottle of wine. In about half an hour he rang for a second bottle. It was brought him. The people of the house remarked something extraordinary about him; and the waiter pretended to be busy in the room, that he might have an opportunity of watching his motions. The count sat biting his nails, and spilt as much wine as he poured into his glass. It was a considerable time before he was aware of the presence of the waiter, and as soon as he was sensible of it, he drove him furiously out of the room.

Meanwhile his last look at Emily, full of rage and despair, had plunged the poor creature into the most cruel distress. Impelled by painful apprehensions, she wrote a confused note to her cousin, and another still more confused to the captain, acquainting both with what had passed, and requesting them to confirm her account, in case her husband should make inquiries of them.

Her cousin, with whom Laura still was, received this note, and learned at the same time the miscarriage of that which had been sent to the countess. Laura trembled, and hastily threw herself into the carriage to return and warn her husband. She came too late. The captain had already received the count's card, as well as the countess's note, and had immediately repaired to the Golden Lion.

He asked for the count, and was ushered into the back room. He politely saluted the count, who, without returning his civilities, sprang up and ran to the door, which he

locked. He then turned to his antagonist, and with a tone and manner of the most offensive arrogance, addressed him thus:—"You have assured me, sir, that you have not seen my wife since you left her at her cousin's. I now ask you for the last time: Is that true, or not?"

The captain was not accustomed to this kind of interrogatory. He grew warm, and replied, "Sir, when I assert a thing, *you* have no right to doubt it."

Thus by a *ninth* untruth he confirmed all the preceding ones. The consequence was, that the count furiously drew his sword, rushed upon him, and in a few minutes extended him, by a mortal wound in the breast, upon the floor.

The people of the house, alarmed by the clashing of the swords, burst open the door; but it was too late. The captain was found wallowing in his blood. They seized the count, and sent for a surgeon.

The captain felt that he had but a short time to live. He entreated all present to leave him for a moment alone with his adversary. The request of a dying man has irresistible power. All withdrew, and posted themselves on the outside of the door, to prevent the escape of the count. The latter was completely himself again. The sight of the captain's blood had cooled his rage and appeased his animosity. He fixed his eyes with deep emotion and pity upon his wounded antagonist, who, with a faint voice, begged him to kneel down beside him, that he might hear his expiring words.

"I am dying," said he—"believe the assurance of one who is on the brink of the grave. Your wife is

innocent—and so am I—I forgive you—(pressing his hand).—Hasten from this place—be a protector to my wife, and a father to my unborn infant.—Fly (pointing to the window which stood open)—lose no time—away! away!”

He could say no more. The death-rattle nearly stifled his last words. The count retained scarcely so much presence of mind as to be able to follow the advice of his dying friend. He leaped out of the window into the yard, and slipping out by a back door, threw himself into a hackney coach and escaped. Absorbed in profound stupor, he reached the frontiers. There chance decreed that Laura's note, which had remained forgotten in his pocket, should fall into his hands. It contained the confirmation of the innocence of his wife.

He wrote a letter to Emily, which evidently bespoke the derangement of his senses. He bade adieu to her for ever, and the unfortunate man has not been heard of since. The effect of the catastrophe upon Laura was a premature delivery, and for a long time her recovery was despaired of. Emily wept day and night by the bed-side of her friend.

That is the lady in the summer-house, who, lost in gloomy reverie, is tracing letters in the sand; and her pale companion, in deep mourning, whose tears never cease to flow, is Laura.

*Thus did nine trivial and apparently innocent untruths cost an excellent man his life, and plunge three estimable persons into inexpressible misery.*

## THE FEMALE TATTLER.

### No. IX.

What greatness, or what private hidden power,  
Is there in me, to draw submission  
From this rude man and beast? Sure I was mortal,  
And she that bore me mortal; prick my hand,  
And it will bleed; a fever shakes me, and  
The self same wind that makes the young lambs shrink,  
Makes me a-cold; my fear says I am mortal:  
Yet I have heard (my mother told it me),  
And now I do believe it, if I keep  
My virgin flower uncrapt, pure, chaste, and fair,  
No goblin, wood-god, fairy, elf, or fiend,  
Satyr, or other power that haunts the groves,  
Shall hurt my body, or by vain illusion  
Draw me to wander after idle fires,  
Or voices calling me in dead of night,  
To make me follow, and so tole me on,  
Through mire and standing pools, to find my ruin;  
Else why should this rough thing, who never knew  
Manners nor smooth humanity, whose heats  
Are rougher than himself, and more misshapen,  
Thus mildly kneel to me? Sure there's a power  
In that great name of virgin, that binds fast  
All rude, uncivil bloods, all appetites  
That break their confines: then, strong Chastity,  
Be thou my strongest guard, for here I'll dwell,  
In opposition against Fate and Hell.

FLETCHER'S *Faithful Shepherdess*.

It may be in the recollection of my readers, that, in a former number, a question was addressed to

me relative to the origin of a certain mysterious proverb, very familiar to every one, respecting the

allotment of that class of females distinguished by the title of OLD MAIDS, in a future state of existence; and it was particularly requested to illustrate the employment assigned them of *leading apes in hell*.

I did not feel myself disposed, from the delicacy of the subject, to engage in an inquiry so ill suited to female disquisition; and if, in a vain or foolish moment, I had indulged an idle inclination to pursue it, I must soon have been checked by experiencing a total disqualification for the task. I therefore waited till some ingenious correspondent, skilled in that branch of antiquarian knowledge which relates to symbols, figures, fables, and proverbs, should condescend to favour me with his opinions on the subject.

With this determination I have good reason to be satisfied, as I have at length received a letter relative to the inquiry, which, though not altogether decisive, is replete with ingenuity, fancy, and information, and throws as much light upon the object of investigation as it appears to be capable of receiving. I am not myself one of those females, who, on account of their virgin state, are so frequently, and, I shall add, so illiberally and unjustly, made a subject of jest and contumely; for I have been the wife of two husbands, who are gone to rest, and the mother of five children, three of whom, Heaven protect them, I see like olive-branches round my table: nevertheless, I cannot assume it as a rightful privilege to consider, much less to treat with disrespect, any of my sex who have not been subjected

to the laws of Hymen, or been in a state to fulfil the duties of a mother. Even supposing, which however is by no means to be taken for granted, that the condition of an old maid is of inferior estimation, as it is not to be attributed to herself, but to those cross accidents of life which it is not in her power to command or controul, it must be the height of injustice to regard it either with ridicule or disdain: nay, on the contrary, I do not hesitate to declare, that some of the most amiable and excellent women I have known, have been in that class of my sex who have borne their virgin honours to the grave. But I am led from the object before me, and therefore shall proceed to communicate the letter, which will form the interesting part of this paper.

TO THE FEMALE TATTLER.

*Madam,*

It has been an amusement of mine, from the early part of my life, to collect, examine, and explain the various proverbial sayings and expressions that are peculiar to different countries and languages, ancient and modern, as well as the provincial peculiarities that are found to prevail, and the idioms that are in habitual use in the different parts of the country which gave me birth. I have a large folio full of my collections, and have sometimes felt an inclination to send it to the press, as a publication that might be of no inconsiderable use to critics, commentators, and the curious in logographic inquiries. Some of these proverbial sayings, however, have not yielded, at least in a manner altogether satisfactory, to my re-



searches. Among them is that which assigns the miserable occupation of leading apes (I will not make use of the horrid word generally annexed to it) in a future state of existence. I shall, however, give you all the information on the subject which I have been able to attain from others, with such opinions as my own curious and investigating mind has suggested to myself.

One of my ingenious friends is convinced, that this predestinating proverb was invented and propagated by the monks, to allure opulent maiden females into the cloister, by persuading them, that as they were likely to become the wives of men, they might become the spouses of God, and, by such an union on earth, be protected from the sentence, which otherwise condemns them to the most rude, disgusting, and improvident companion that can well be conceived in a future world. This notion is too whimsical, as well as *trop recherché*, to meet with my fastidious humour: for my part, I am rather inclined to rank an idea so injurious to the virgin character, among the dismal and irrational superstitions of the Egyptians, as I find a passage in Hermes Trismegistus, which states, that those women who die childless are, immediately after their death, tormented by demons. I must confess, however, that from the very high respect which the Egyptians entertained for the ape, the demons mentioned by Trismegistus could hardly be of that figure. Indeed, the affectionate adoration which apes have sometimes received, as we learn from the pious poet Prudentius (*Venerem precaris, comprecare et simiam*), has, at times, led

me to conjecture, that the saying in question might have arisen in some country where it bore a very different meaning from what we annex to it at present, and where this destiny of the ancient virgin was intended not as a punishment, but as the reward of her continence.

I do not recollect to have seen the expression of *leading apes in hell*, in any English author before Shirley the dramatic poet, remarkable for the number of plays which he wrote, and dying, with his wife, of the fright occasioned by the fire of 1666. In his comedy called *The School of Compliment*, printed in 1637, there is a scene, in which, to humour the madness of Infortunio, a leading personage in the piece, the several characters on the stage pretend to be damned. Delia, among the rest, declares, that she was brought into her wretched and lamentable situation as the fatal consequence of her being a stale virgin, or, in the more intelligible phrase, an *old maid*, and that the horrid punishment assigned her was to *lead apes in hell*.

But to bring the matter to something like a conclusive opinion, I shall beg leave to state how I have reconciled this expression to my understanding; or rather, what was the meaning intended to be annexed by the judicial ingenuity of the wit who first employed it.

It would be the height of injustice to consider any circumstance, unattended with moral turpitude or criminal intention, as deserving of punishment; and it is altogether improbable, if not absolutely unnatural, that any female should voluntarily and by preference select

the maiden state as the condition of her life, merely as such ; nor is, I presume, an example to be found of a woman who could marry with a rational prospect of happiness, and, under such circumstances, turned her back upon the altar.

Instances must have occurred to every one, who has advanced on the journey of life, where female resolution has been seen to resist the invitations of Hymen, from motives that discretion has awakened and reason may approve. While, on the other hand, it must have been visible, how much misery is produced by matrimonial connections hurried on by passion, or formed by interest, in which neither the understanding nor the heart has been duly consulted ; and, of course, the happiness that ought to result from the most important connection of life is left to accidental circumstances, in which the risk is by no means in favour of a successful issue.

I will suppose, by way of illustrating my notion on the subject, the two following situations ; though I need not state them on supposition, as they were familiar to my own observation, and the respective parties perfectly well known to myself. The one was a young lady of very respectable connections ; but, in consequence of being one of a numerous family, her principal fortune was the beauty she had received from nature, and the accomplishments which had been afforded by a superior education. At the age of twenty she had won the regards of a young gentleman of handsome fortune ; and she did not hesitate to make every return of regard and affection which he

required of her. But as his father, who consulted the fortunes rather than the happiness of his son, objected to the consummation of his wishes, they could not be gratified till the old gentleman, who had long been in a very declining state of health, was removed by death from forming any further obstacles to the pleasing prospect of connubial happiness. But in this disappointing world, little dependance can be had on any thing which is not actually in our possession. Every thing was settled for this promising union ; and even the day was named when the ceremonial of the altar was to repay the happy pair for all their fears, doubts, and anxieties, which they had suffered. But the hand of fate interposed ; the young man was suddenly seized with an illness which baffled all the efforts of medical skill : in short, he died, but gave the only proof of regard now in his power to the destined bride, by securing to her a very liberal independence. She lamented her loss with unbounded grief, and formed a resolution to wed herself to the grave of her lover, and devote herself to virgin solitude for his sake. Her fortune was sufficient to give her all the comforts of life ; and, in that point of view, she was impelled by no inducement to swerve from the resolution she had decidedly formed. Five years passed, and more than one proposal had been rejected : at length, however, the hour of temptation arrived which did not meet with the wish to resist it. A baronet, who was no longer a young man, appeared as a suitor ; and as he brought a title, and all its fascinating accompaniments along with

it, she forgot the tomb over which she had wept, and took possession of a splendid allotment, in which she soon forgot to smile. Harassed by the peevishness of a sick husband, suspected by his jealousy, and misruled by his tyranny, she sought for what she could attain of her former comfort by a deed of separation; and did not become a widow till, if she had even been bold enough, it was too late once more to become a wife.

The contrast to this character will demand an equal space to describe it.

Marianne had considerable attractions, and possessed a superior understanding, polished by education, and, which is still better, had been subsequently improved by herself. Fashionable education, unfortunately, gains more and more the ascendancy over good education; as for one young woman who is brought up to fulfil the real duties of the marriage state, as a housewife or a mother, a much greater proportion will be found who learn little more than to tickle the keys of a piano-forte, to thrum the strings of a harp, to sing, to dance, to babble a foreign language, with at most a little needlework and embroidery; in short, to make themselves dolls for a babyman to play withal. Marianne, however, had all the former, and all that was essential to the latter; but she had formed certain notions of matrimonial happiness which were not confined to the mere having of a husband. She had observed among her female acquaintance how few of them had improved their condition by going to the altar and changing their names,

without having duly considered the character, temper, and habits of the man whose names they assumed. Her own sister had happened to dance with a gentleman at a public assembly, who was so struck with her charms, that the very next day he was a suitor for her hand. He happened to have a good fortune, with a handsome person, and did not sue in vain. In less than a month he led her to the altar; and in the course of another month she awoke from her fancied dream of happiness, with the melancholy conviction that she should be a wretch for life. My heroine, therefore, determined to weigh the merits of any lovers she might have in the scale of her own judgment, to examine well the preferences of her heart, and not to let the irretrievable die be cast till her reason was convinced, that the chances in favour of happiness were of a decisive character. She had several opportunities of fulfilling her resolution, and she completely fulfilled it: but the result was, that she grew into an OLD MAID. As she never became a wife, she consequently never became a mother; but the maternal duties she exercised for many years with exemplary care and affection. Her sister, whose days were supposed to have been shortened by the base treatment of a profligate husband, requested, on her dying pillow, that her three female children, who were then young, might be consigned to the care of their maiden aunt. This last entreaty was complied with, and their maiden aunt employed all the years which they required to make them the ornaments of their sex and

their nature. When she introduced them into the world, at the age when it is proper that they should appear there, they were the admiration of all who beheld them. Such a woman as this, OLD MAID as she was, ought not surely to be sentenced to *lead apes in hell*.

What then are the characters—for proverbs, figurative as they may be, are generally founded in justice, and are the offspring of experience—what then, I say, are the characters to whose ancient virginity punishment might be justly applied? I will endeavour to tell you.

*Sophia* had formed a resolution never to marry, unless the ardent proposition of love was accompanied with a title; and a title never presented itself.

*Leonora* was convinced, that she should be disgraced if her bridegroom did not take her to church in his coach and four; and no one appeared to make her that offer but in a carriage and pair.

*Henrietta* had formed the determined whimsey to make it an essential in the gentleman whom she would favour with her hand, that he should be in a rank of life to render it necessary for her to be presented at court; but the courtiers proceeded no further than compliments and *congées*, and, in their addresses to her, not an hymeneal expression escaped them.

*Litterella*, my fourth and last, who piqued herself upon her epistolary writing, and had more correspondents than any young lady of her age, or perhaps any age, in the kingdom, determined never to marry a man who could not frank her letters; and neither peer nor member of parliament appeared to

perform that office upon the proposed conditions.

The ladies, however, had one virtue; they maintained their respective resolutions, consequently became OLD MAIDS for their folly, and deserve to *lead apes in hell*.

But why, it may be said, of all the beasts of the forest, are *apes* selected as the associates of this punishment? I have only to conjecture, that for the whimsical weakness, to say no more of such ancient misses as I have described, in refusing rational marriage with man, they are proverbially condemned to the society of that animal who bears the most disgusting resemblance of him.

But to console the amiable, sensible, and which may be considered as the unfortunate class of the maiden sisterhood, I shall conclude with the sentiments of a distinguished poet, who seems to have been influenced by what he felt, as a humane wish to make some amends for the insult of this injurious proverb, by assigning a place to *old maids* of the better description in his poetical elysium.

"Turn to this cheerful band, and mark in this  
Spirits who justly claim my realms of bliss!  
Most lovely these' when judged by generous  
truth,

Though beauty is not theirs, nor blooming  
youth;

For these are they, who, in life's thorny shade,  
Reluctant bore the name of ancient maid.

No proud disdain, no narrowness of heart,  
Held them from Hymen's tempting rites apart,

But fair Discretion led them to withdraw  
From the prized honour of his proffer'd law;

To quit the object of no hasty choice;  
In mild submission to a parent's voice,

The valued lover with a sigh resign,  
And sacrifice delight at Duty's abrine.

With smiles they bore, from angry spleen  
exempt,

Impetuous mockery and coarse contempt;

'Twas theirs to clasp, each selfish care above,  
 A sister's orphans with parental love,  
 And all her tender offices supply,  
 Though bound not by the strong maternal tie;  
 'Twas theirs to bid intestine quarrels cease,  
 And form the cement of domestic peace:

No throbbing joy their spotless bosom fir'd,  
 Save what Benevolence herself inspir'd;  
 No praise they sought, except that praise  
 refin'd,  
 Which the heart whispers to the worthy mind.  
 A CURIOUS INQUIRER.

## DESCRIPTION OF THE VALLEY OF CHAMOUNI.

THE valley of Chamouni is situated in the province of Faucigny, which belongs to Savoy, and while that country was incorporated with the French empire, formed a portion of the department of Lemman. On the south it is separated from Italy by the lofty range of Mont Blanc; Mont Breven and the Aiguilles Rouges form its north side; on the east, towards the Valais, it is bounded by the Col de Balme, and on the west by Mont Lacha. From north-east to south-west it is from 15 to 20 miles in length, and not more than one in breadth.

The Arve rises at the foot of the Col de Balme, and in its course collects the streams that issue from various glaciers around Mont Blanc; it traverses the whole valley longitudinally, and quitting it at the foot of Mont Lacha, discharges its turbid current into the Rhone, not far from Geneva.

There is no access to this valley except by the two ends. The road which leads from Geneva to its lower part, being the better of the two, is most frequented. Beyond Salenche, where carriages are left, it is, however, passable only for small light vehicles, called *chars à banc*, which are taken to pieces by the drivers at bad parts of the road, and afterwards put together again. When the traveller has passed the plain of Salenche, the road rises at the village of Chede, and again de-

scends near the forges of Servos, towards the Arve, which is crossed by the bridge of Pelissier: on the other side the road again rises above the river, and still more at the foot of Mont Lacha. This last portion of it is uncommonly wild. Between overhanging rocks and beneath lofty pines, the whitish waters of the Arve dash foaming into a deep chasm. Mont Blanc, whose summit is at first visible on the left, now presents its whole form, so that you see it at a little distance before you. The glaciers of La Gria and Tacconnay, which appear suspended between prodigious ridges of rocks over the head of the traveller, seem to threaten the villages built at their foot with inevitable destruction. Here the valley of Chamouni is first discovered on the left. Its cheerful aspect forms an extraordinary contrast to the wild country which you have just traversed. The whole valley gradually opens; the Arve inclines sometimes to one side, sometimes to the other; it is diversified with fine arable land, charming pastures and meadows, and villages planted with shady trees. The magnificent glacier of Bosson, and farther on the ice-field of Bois, descend completely into the valley; their azure spires overtop the summits of the pines by which they are accompanied to the limits of vegetation, where nothing but naked blocks

of granite vary the surface of the soil.

From the upper extremity of the valley two roads lead from Chamouni into the Valais, but both are impassable even for the lightest carriage. They commence at the village of Argentière, two leagues from the Prieuré; the one runs to the left, through Valerfine, over the Tête Noire; the other, which is the longer of the two, leads through the village of Tour, down a steep declivity, to the Col de Balme. A little eminence by the road-side, 1181 fathoms above the surface of the sea, presents one of the most delightful distant views of the Alps. Towards the Valais, you see its extensive plain, and the long chain of inaccessible glaciers and rocks by which it is bounded, and which terminates at Mount Furka, at the distance of 30 leagues. On the other side the eye rests upon the gigantic figure of Mont Blanc: the less elevated peaks which surround it, seem designed merely to make it appear more lofty by comparison; as the immeasurable fields of ice that encircle it, and extend in long branches into the valley, appear destined to complete its magnificent outline. At its feet is spread the valley of Chamouni, in which you discern Argentière, Tinnes, several others of its villages, and the Prieuré.

Both roads lead to the village of Trient, where the traveller crosses the Forclas, 778 fathoms above the level of the sea, and descends to Martinach. Persons going from France by the road of the Simplon to Italy, are not unfrequently induced to make an excursion from this place, which is only nine leagues

from Chamouni, over the Forclas and the Col de Balme, to the glaciers.

In the middle of the valley is its capital, Chamouni, or the Prieuré: from this village the more distant excursions are undertaken. Travellers here find clean inns and good attendance, rarely met with, except in towns, and not expected in so sequestered a spot.

The medium temperature of the valley of Chamouni, which is 528 fathoms above the surface of the sea, and at the foot of mountains covered with everlasting snow, is cold and unfavourable to agriculture; no wheat is sown there, the only kinds of corn being barley and oats: potatoes yield an abundant produce; flax thrives remarkably well; and the honey is delicately white and of an aromatic flavour. A peculiar advantage possessed by the soil of this valley, consists in the facility with which, after it has been several years under corn, it is converted into natural meadows, probably owing to the fertilizing humidity which is kept up by the vicinity of the mountains.

Few kinds of fruit-trees thrive in the valley of Chamouni. The summer is too short, and the night frosts too common, to allow the young stocks to acquire sufficient strength to resist the severe cold of winter. The shortness of the summer has occasioned a remarkable practice for hastening the melting of the snow, when its great accumulation would otherwise delay the labours of the field: upon the snow which covers the field intended to be sown, the inhabitants strew black mould, which, by absorbing the sun's rays in greater

quantity, promotes the melting of the snow, and thus forwards the operations of agriculture a fortnight or three weeks.

Cattle constitute the chief wealth of the people of Chamouni: thus the property of each is calculated by the number of cows he can keep in winter. In summer the horned cattle feed in the numerous common pastures, whose vegetation is sheltered by the mountains that inclose the valley: but for their support during the long and severe winter, a considerable stock of hay, and consequently a proportionate extent of meadow, is required. The few mules that are met with in the valley, are kept for the service of travellers and for the conveyance of goods. For some years past sheep have been bred here, and they thrive very well.

The first visit of public notoriety to this remarkable valley took place in 1741. The celebrated traveller Pococke, after his return from the East, and another Englishman, named Windham, discovered this till then unknown region. The inhabitants of the valley of Chamouni had previously been considered in the light of savages, and Mont Blanc, with the surrounding peaks, were denominated—the accursed mountains.

About 1760 it began to be more commonly visited, and the interesting account of M. de Saussure rendered it generally known, so that now it is perhaps one of the most frequented tracts in Europe.

The inhabitants of Chamouni were distinguished by purity and simplicity of manners, but the increased intercourse with strangers has produced a change for the worse. The money introduced by these means has taught them the value of that commodity, and excited a desire to obtain it: but still the people of the valley are honest, kind, and courteous to travellers, from whom they derive much useful knowledge. Their conversation is in general agreeable, and many of them possess a very minute acquaintance with the natural relations of their country.

Though not of large stature, these people are well made and robust: they are seen with light and sure step ascending and descending, under considerable burdens, steep paths, where a foreigner could not follow without trembling. The women too are strongly built: it is they who perform most of the labours of the field, while the men are engaged in tending the flocks on the neighbouring mountains, or in accompanying travellers as guides. These, however, are not the only employments of the men: some of them go in summer to the country of Tarantaise and the valley of Aosta, to make cheese; others wander to still more distant parts; and those who remain at home, ascend the lofty mountains and the upper parts of the glaciers, to collect crystals, rare stones, plants, or insects.

## DESCRIPTION OF THE ISLAND OF SARK.

THE small island of Sark, situated between Guernsey and Jersey, is but little known; and the strata-

gem by which the English recovered possession of it from France, perhaps still less so.

The island of Sark is situated about four leagues to the south-east of Guernsey, in the centre of that cluster of islands which lie opposite to the coast of France. As these islands formed part of the duchy of Normandy at the time of the Conqueror's invasion, they became of course dependencies on the English crown; to which, with little interruption, they have ever since belonged. In the year 1540 the French possessed themselves of the island of Sark; where they built forts, and kept it for some years. It was, however, recovered by an English captain, by means of a stratagem not less singular and successful, than that of the celebrated Trojan horse.

In the reign of Queen Elizabeth, the island of Sark being wholly possessed by the French, of which nation are most of the inhabitants to this day, a sea captain, apprehending that its neighbourhood, if it continued in French hands, might one time or other be of ill consequence to Jersey and Guernsey, the only remaining trophies of our French conquests and possessions, solicited of the queen a commission to reduce it to her obedience. Her Majesty told him, that the place was so small, and the attempt so hazardous, that she feared the loss of men would be more damage, than its taking would be of advantage: for you must note, that the passage down to La Soguion was not made, nor did it appear half so accessible as it does now. But our captain replied, "that if her Majesty would give him command and necessities, he durst assure her he would set English colours there, without the loss of a man." The

queen yielded to his importunity; and he put to sea with a hundred resolute men, and after cruising a while up and down, came and lay before this island, in the character of a homeward-bound merchantman, and sending in his boat with several taking commodities, three or four of his men were suffered to land. With these the people traded for a day or two with much amity; and then they told the islanders, that having been a long trading voyage to the Straits, their master, who died lately, had engaged them not to throw his corpse overboard, but inter it with Christian burial in the very place where they should first touch ground: therefore they desired the Christian favour of them, that they might lay him in their church-yard, and that a few of them might be permitted to come on shore, without any arms, to perform the ceremony. The credulous people consented; our captain and about twenty of his stoutest men, with a coffin, and much seeming solemnity, went on shore, the natives assisting them to get their coffin up the precipice; but no sooner were they arrived at the church, than clapping to the door, as if they had some private devotions to celebrate, at which the inhabitants might not be present, they opened the coffin, filled, instead of a corpse, with instruments of death; and arming themselves in an instant, killed the small French guard that offered to resist, fetching more of their company from the landing-place, and in five hours time, without the loss of one man, made themselves masters of the whole island, which has ever since boasted the honour of being part



of the dominions of the English crown.

This island is not above five miles in length, and three where broadest, the number of inhabitants scarcely exceeding four hundred people; it consequently can be no temptation to the ambition of any prince: yet nature, as if she had stored up some extraordinary treasure there, seems to have been very solicitous to render it impregnable by the vast rocks and mighty cliffs all around it, whose craggy tops, braving the clouds, bid defiance to all that dream of forcing an entrance. There are only two passages or ascents to it. The first, where all goods or commodities are received, is called *La Soguion*. This curious passage was cut by order of Philip de Carteret, Lord of St. Ouen, in Jersey, to whom Queen Elizabeth granted it soon after its recovery from the French, to be held by him and his heirs of the crown, under a small acknowledgment. Here, for a considerable space, through a solid rock, a cart-way is cut down to the sea, with two strong gates for its defence, wherein most of the stores are kept for navigation, and two pieces of ordnance are always planted above to prevent surprise. The other passage is called *La Fricherée*, where only passengers can land, who are obliged to climb up one at a time by certain steps cut in the ascent to a vast height, and not without some danger.—The air is serene: there is not a physician on the island, yet the

people in general live to a good old age. Their water is good. The soil is in general sandy, yet fruitful in producing every necessary for the inhabitants, particularly roots. They are well stored with apples, of which they make excellent cyder. Corn they have of most kinds, but not in any great quantity; their pasture is short, but sweet; their mutton excellent, but their black cattle in no great numbers. Their firing is furze and turf. Fish, fowl, and rabbits form their principal food, and are all good of their kind. The garrison consists of forty soldiers, under the command of a captain, maintained by contribution of the inhabitants. The court of judicature consists of one judge, a provost, and five burghers. They meet every Tuesday, and, without any tedious formalities, intricate demurrers, wire-drawn arguments, or writs of error, determine all causes according to their mother wit and grave discretion, except in cases of life and death, when the criminals are immediately sent away for trial and punishment to Guernsey. Their principal trade is knitting stockings, gloves, caps, and waistcoats; in which men, women, and children are all employed, to the number often of thirty or forty in a body, knitting and singing together in a barn. These articles they trade with to England, and in return provide themselves with every necessary they have occasion for.

SOMERSET.



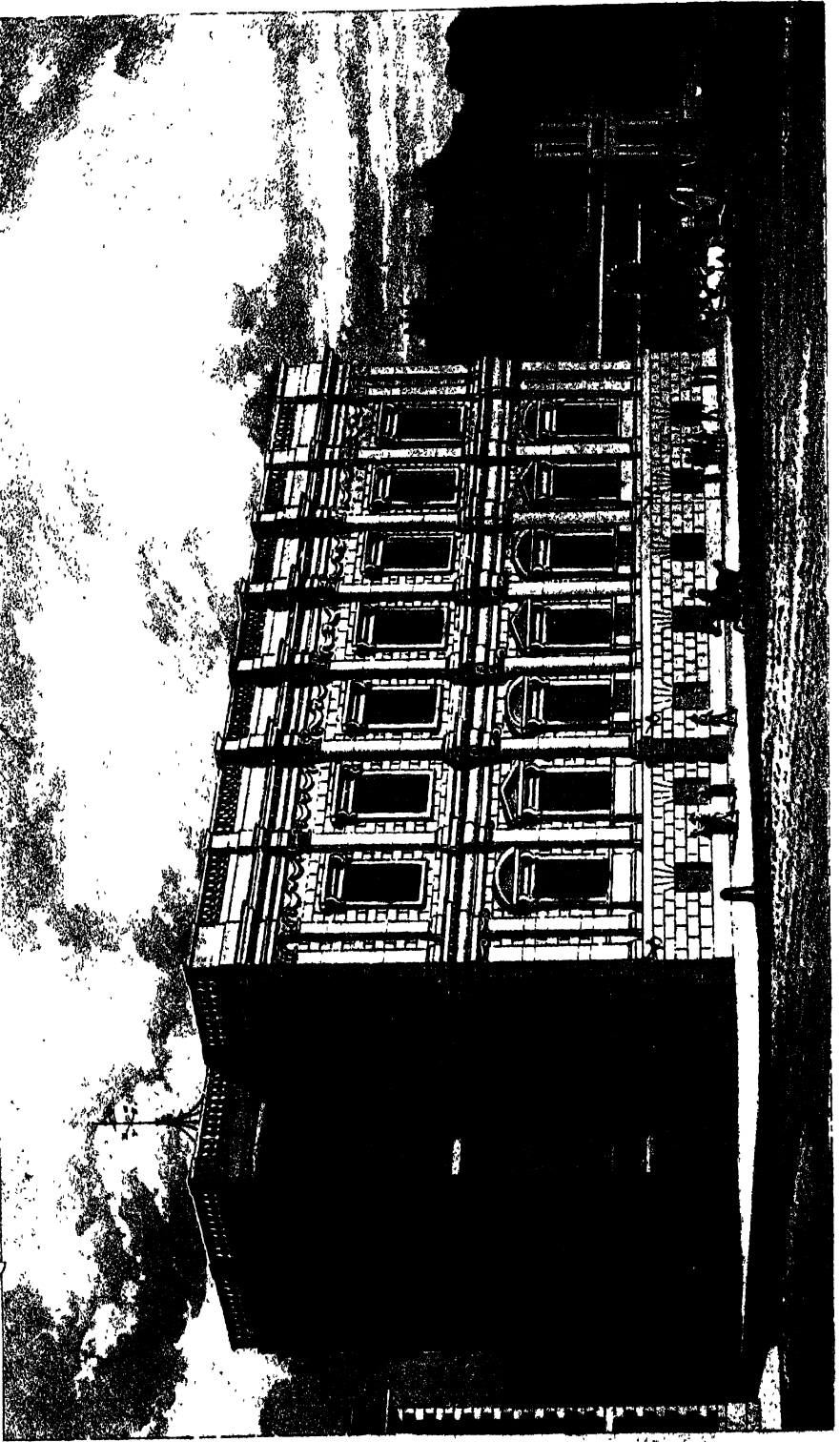


PLATE 15.—THE BANQUETING-HOUSE, WHITEHALL.

THE spacious palace of Whitehall was originally built by Hubert de Burgh, Earl of Kent, the great and persecuted justiciary of England, in the reign of Henry III. He bequeathed it to the Black Friars in Holborn, and they disposed of it in 1248 to Walter de Grey, Archbishop of York. It became for centuries the residence of the prelates of that city, and was styled York-House. Here Wolsey took his final leave of greatness; and by his forfeiture it passed into the hands of his rapacious master. As the ancient palace of Westminster had some time before suffered much from fire, that of Whitehall became the residence of the British monarchs, till it was almost wholly destroyed by the same element in 1697.

In the time of James I. Whitehall was in a most ruinous state. He determined to rebuild it in a princely manner, and to make it worthy of being the residence of the sovereigns of the British empire. He began with pulling down the banquetting-rooms erected by Queen Elizabeth. The structure, which now bears that name, was commenced in 1619, from a design of Inigo Jones, in his purest manner, and executed by Nicholas Stone, master-mason and architect to the king. It was finished in two years, and cost 17,000*l.*; but was only a small part of a vast plan, left unexecuted on account of the unhappy times which succeeded. It was to have consisted of four fronts, each with an entrance between two fine square towers within, a large central court, and

five smaller: between two of the latter a beautiful circus, with an arcade below; the intervening pillars ornamented with caryatides. The length of this palace was to have been 1152 feet, and the depth 874.

Little did James imagine, when he was erecting this pile, that here his son was to step from the throne to the scaffold. He was brought, on the morning of his death, from St. James's, across the Park, to Whitehall, where, ascending the great staircase, he passed through the long gallery to his bed-chamber. Here he was allowed to pass a short time before he received the fatal stroke. He was thence conducted along the galleries and the Banqueting-House, through the wall, in which a passage was broken, to his last earthly stage.

At the time of the king's death, contiguous to the Banqueting-House was a large building, with a long roof, and a small cupola rising out of the middle. From a complete plan of the whole edifice, taken in 1620 by John Fisher, and engraved in 1747 by Vertue, it appears that it extended along the river, and in front along the present Parliament-street and Whitehall as far as Scotland-yard, and on the other side of those streets to the turning into Spring Garden, looking into St. James's Park. In the time of Charles II. and James II. not only all the branches of the royal family, but likewise the whole court and all their attendants, found accommodation within its walls.

The Banqueting-House, the

only remaining relic of this abode of royalty, has, for upwards of a century, been converted into a chapel. The ceiling of this noble room cannot be sufficiently admired. It was painted by Rubens, who was paid 3000*l.* for his work, in the execution of which he is said to have been assisted by his pupil Jordaens. The subject is the apotheosis of James I. in nine compartments. One of the middle represents the pacific monarch on his earthly throne, turning with horror from Mars and other deities of discord; and, as it were, giving himself up to the amiable goddess whom he always worshipped, and to her attendants, Commerce and the Fine Arts. This noble performance is painted upon canvas, and is in good preservation; but some years since it underwent a repair from the hand of Cipriani, who is reported to have been paid 2000*l.* for his trouble. The altar-piece, but ill suited to the style of the place, was carried thither from

the old palace, having escaped the fire which destroyed that building, and was the gift of Queen Anne. Near the entrance is a bronze bust of the royal founder, larger than life.

This building has of late years acquired additional interest as the place where the trophies, so nobly wrested by British valour from an enemy who arrogated to himself the title of invincible, are deposited. To us it appears a question worthy of serious consideration, whether a much greater effect would not be produced by preserving these, and all other glorious memorials of our victories, in a structure open every day, and every hour of the day, to the gratuitous inspection of all classes of our countrymen. They would surely, in this case, be much more likely to excite that glow of patriotism, and to cherish that military ardour, which it is often of the highest importance to the state to inflame and encourage.

## MUSICAL REVIEW.

*FAUST*, in which is introduced the Air of "The Captive to his Bird," arranged and composed for the Piano-Forte, inscribed to Madame Marconi, by A. A. Klengel. Op. 19. Pr. 3*s.* 6*d.*

The air, "The Captive to his Bird," although more particularly and authentically introduced in the third movement, forms the groundwork of all the various pieces constituting this fantasia. It is distinctly shewn in the introductory adagio, in the two allegros, the larghetto, the polacca, and in the concluding quick movement; so

that the whole resembles a set of free and irregular variations upon the before-mentioned theme. To say that in all these fine taste and consummate talent are alike perceptible, is but a repetition of the praises which former works of this author have copiously demanded at our hands; while, on the other hand, a detailed analysis of a work of this kind would far exceed our space. Among the more prominent excellencies, however, of this production of Mr. K.'s muse, we may justly number the able harmonic treatment of the air itself in

the andante, p. 3, especially with regard to the support of the left hand; as also the energetic allegro, p. 4, the peculiar character of which affords scope to matured executive proficiency. The larghetto, p. 6, distinguishes itself above all, in point of scientific contrivance, the subject of the air being thrown into the shape of a canon, with contrary motion, a device which has led to the employment of much elegant contrapuntal arrangement. The succeeding polacca, and particularly its trio in minor key, evince the utmost delicacy of expression, blended with occasional display of chromatic digression. In the last movement, p. 12 (a kind of coda), we also observe some very select modulations, preparatory to a fine cadence: after which, a short prelude resumes the air, and terminates the fantasia with striking effect.

"*The Chough and Crow to roo t are gone,*" the celebrated *Gipsy Glee and Chorus, sung in the musical Play of Guy Mannering, or The Gipsy's Prophecy, composed by Henry R. Bishop.* Pr. 3s.

Besides the three principal voices, two trebles and one bass, for which this glee is set, there is a chorus of four and five parts intervening between the parts assigned to the former; but the whole of this composition may also be had arranged for three voices only. The opening part allotted to the first treble sets out with a highly interesting subject, and proceeds through several select and striking passages, which have the merit of corresponding eminently with the impressive text of the poetry. The chorus then interposes, and its well and original melody, as well as the

able arrangement of the parts, and the active instrumental accompaniments, produce an excellent effect. After this the second soprano falls in with a solo, equally suited to the character of the poetry, and is followed by the chorus, and, lastly, the bass enters upon a solo in its turn, the energy and boldness of which are very conspicuous, and the piece is wound up by the chorus. In the whole of this composition, we observe, on the one hand, the most just conception of the text; and, on the other, an inventive originality, guided by matured talent and knowledge of musical stage effect.

"*The Winds whistle cold,*" *Glee in the musical Play called Guy Mannering, performed at the Theatre Royal, Covent-Garden, composed by H. R. Bishop.* Pr. 2s. 6d.

This glee is set for three voices, an alto, tenor, and bass, and considerably resembles the one before noticed, in style and arrangement. Its opening movement, too, appears to us preferably attractive; it possesses a sweet simplicity of melody, eminently adapted to a rich harmonical support, and well relieved by the blunt and energetic solos of the bass voice which occasionally intervene. The choruses in this glee are limited to three staves, so that the whole, as it stands, may be executed by three voices.

*A well-known favourite Theme by A. Mozart, with six new Variations, composed for the Harp, with a Violin or Flute Accompaniment, dedicated to Peter Erard, Esq. by J. B. Mayer.* Pr. 4s. 6d.

It would be difficult to name a theme better adapted to variations, than the simple and neat melody of

Mozart which Mr. M. has chosen for his subject, and which he has treated with his usual success in compositions of this kind. The first variation is conspicuous by the natural flow of the melody under a more expanded form, and by some good inner parts. In the second and third we are presented with a variety of interesting semiquaver and triplet passages; in the fourth the left hand is set in *harmonic* sounds. The fifth demands notice on account of the very effective bass support; and the sixth, and last, what with some showy passages, crossing of hands, and its little "codina," arrives at a proper and well-wrought conclusion. Mr. Mayer's numerous variations, besides the good taste which pervades them, have invariably the merit of keeping true to the theme, without deviating, as is but too often the case, into all kinds of far-fetched extravagancies and *concelli*.

*The Brunswick Waltzes, composed, and dedicated with Permission, to his Royal Highness the Duke of Saxe, by Miss Belina Grimani.* Op. 2. Pr. 5s.

As pieces for the piano-forte, without reference to their aptitude for the ball-room, these waltzes, eight in number, are entitled to much commendation: their style is rather novel, and the ideas in general are select and tasteful, although, in some cases perhaps, a little too *récherchées* and artificial: hence the performer will here and there meet with calls upon considerable executive proficiency. Among these practical difficulties stands foremost Miss G.'s favourite mode of bass accompaniment, by leaps of the left hand from the

lower octave to a higher fifth or sixth. To be possessed of the knack of this digital manœuvre, requires not a little special training. This sort of waltz accompaniment seems at present to be much in fashion among the Germans; and the performance of these waltzes by a lady of that country, Miss K——I, has brought us acquainted with them to the best advantage.

*Rondo for the Piano-Forte, composed, and inscribed by Permission to Miss Charlotte Cripps, by Caroline Kerby.* Pr. 2s. 6d.

Like the literary labours of the fair sex, which, generally speaking, produce rather what is called light reading than subjects of profound meditation; Miss K.'s rondo before us steers perfectly clear of any thing which could be deemed bordering on the higher and scientific walks of composition; while, on the other hand, the authoress has succeeded in preparing musical food of easy digestion, and pleasing to the taste. The subject of the rondo is lightsome and pretty; it is agreeably varied in the second page; crossed hands are effectively introduced p. 3; in the fourth we are presented with an appropriate *minore* and cadence: in short, the whole of the movement is well put together, aptly harmonized upon the whole, and, in all respects, proper for the practice of students of moderate proficiency.

*A third Air; with Variations, for the Piano-Forte, composed, and dedicated by Permission to the Hon. Miss Murray, by J. F. Burrows.* Pr. 2s. 6d.

The theme which Mr. B has devised for his variations, is a very

interesting andantino of regular construction (eight bars in each part), except that in the exposition of the theme an amplification of two bars occurs at the end of the second part; which are, however, dropped in the variations. The variations demand our highest approbation; they exhibit great inventive facility, and certainly add considerably to the opinion we had formed from prior works of Mr. B.'s abilities as a harmonist. We can plainly perceive the careful attention which has been exercised to avoid crudities of any kind. Without particularizing the individual merits of each variation, every one of which possesses peculiar features of interest, we shall only add our testimony as to the extreme aptitude of these variations for the desk of not only the advanced student, but of even scholars of limited abilities.

*No. 3. la Souscription. Troisième Concerto pour la Flûte, avec l'accompagnement de Grand Orchestre, composé, et dédié à Madame Catalani, par L. Drouet, première Flûte de la Chapelle du Roi de France. Op. 19. Pr. 12s.*

In introducing this concerto to the notice of our readers, we must premise, that we have not had the advantage of hearing it executed, and that our opinion is consequently the result of mere ocular inspection of the work before us. Those who have heard the astonishing powers of Mr. Drouet on the above-named instrument, must have felt convinced, that his talents are not only of a practical description, but that his celebrity as a player is the joint result of mechanical perfection, elegant taste, and a tho-

rough knowledge of musical science. The latter qualifications are fully evinced in the composition of this concerto, which consists of an allegro in one sharp, an adagio in two sharps, and a polacca in one sharp. To give an idea of the infinite variety of beautiful solos which these three movements contain, would be as tedious as useless to our readers. They must be heard to be appreciated. The subjects of the movements are select and highly interesting, and the *tutti*, as far as perusal enables us to judge, are elegant and effective. The motivo of the polacca appears to us particularly novel and agreeable.

*Sanderson's Study of the Bow and Finger-Board, being fifty five Variations upon a Theme, wherein are displayed a great Variety of different bowing and fingering according to the modern School, intended for the Practice and Improvement of Amateurs and young Professors of the Violin, with an Accompaniment, ad lib. composed, and dedicated by Permission to William Shield, Esq. by James Sanderson. Pr. 8s.*

We have perused and examined this laborious work with great satisfaction, and we sincerely hope it will, as it ought to do, tend to encourage the study of the violin, an instrument rather neglected of late in this country, among amateurs at least, although the most perfect, elegant, and essential of all musical instruments. We are fully sensible of the difficulty of the task of writing a work of this kind, and, above all, of embodying every desirable feature of instruction in fifty-five variations upon one theme;



and we are therefore the more disposed to pay our tribute of cordial approbation to the masterly manner in which the task has been performed. It would perhaps have been more agreeable to the pupil, to have chosen *several different subjects* for these numerous variations, and yet equally possible to convey the same quantum of instruction; but the preservation of the same subject, on the other hand, tends to point out more forcibly the difference in the mechanical treatment and execution of the passages. In the latter respect, Mr. S. has very properly left little or nothing to the instinctive guess of the learner: besides indicating the fingers, as well as the different evolutions of the bow, by means of the usual signs, concise and appropriate directions are given with every variation, to explain its character, and the peculiarities to be observed in its execution. The accompaniment of a second part

we consider a very proper addition to the work: it is extremely elegant and effective.

*A Military Divertimento for the Piano-Forte, composed, and dedicated to Miss Fanny Cooke, by Joseph Sharp. Pr. 2s. 6d.*

This divertimento consists of a march and a quick movement in the waltz style, both in three flats, and both evidently devised and arranged to meet the sphere of the less advanced pupil. To this object we are inclined to ascribe the plainness of accompaniment particularly observable in the march. The subject of the waltz is very pretty; and the whole of that movement is treated in proper style, as well as with more liberality of harmonic support than the march. The trio in four flats, less difficult than might be thought at first sight, is pleasing; and a proper coda terminates the whole in a workmanlike manner.

## THE SELECTOR :

*Consisting of INTERESTING EXTRACTS from NEW POPULAR PUBLICATIONS.*

## CONFLAGRATION OF MOSCOW.

(From JAMES'S *Travels in Germany, Sweden, &c.*)

NOTWITHSTANDING the favourable state of the public mind, such is the principle of the Russian government, that it was held expedient to keep the people, as far as possible, in ignorance of the real condition of affairs; and most singular were the devices adopted. About ten days before the French forces entered Moscow, the governor, Rastopchin, issued a pro-

clamation, stating that a balloon was preparing which was to be filled with various combustibles, and would accomplish a great scheme for the deliverance of the country; that on the following Sunday a small one would be launched by way of experiment; and the inhabitants were forewarned of its appearance, lest any unnecessary alarm should be excited, for it was

only the forerunner of that which was to destroy *Znoday, the wicked one*. Another proclamation requested the youths of Moscow to meet on the Sparrow Hills on a stated day, in order to repel the presumptuous hosts of the enemy. In short, every measure that could encourage a fallacious hope of confidence was resorted to on this occasion. Some reported the battle of Borodino to have been a victory on the part of the Russians, and a celebrated personage gave a grand dinner in honour of the event.

On Friday, the 11th September, a public masquerade was advertised; but the general consternation had by this time gained too much ground to permit the citizens to join in diversions of this sort, and only two persons shewed themselves at the doors, where they viewed the entertainment of an empty room.

On Sunday, the 13th September, all uncertainty was put at an end. The Russian army, in full retreat, entered the town, and the van-guard already held the road of Vladomir. Every one who had been deceived by idle tales, or who, fondly hoping his own wishes might prove true, had procrastinated the evil hour of departure, now hurried to join the crowd of fugitives at the city gates, and a scene of confusion ensued, that served to increase a thousand-fold the general dismay.

On the following morning, when the tumultuous passage of the troops was concluded, the police and the officers of government took their departure: the few miserable

shut themselves up within their houses, and waited, in pain and anxiety, the dreadful interval that elapsed between the passage of one army and the entrance of another. Here and there the outrages of a few half-drunken wretches escaped from the prisons were heard; but every where besides the stillness of death prevailed; a fearful calm, that seemed destined to be the precursor of some dire convulsion.

It was about five o'clock on Monday evening, when the sound of the trumpets and clatter of horses' feet announced the approach of the forces of Murat, who led the advance of the French. The streets were filled in rapid succession; guards were quickly posted at every open spot or avenue, and immediate possession taken of the Kremlin.

Before night closed in, Bonaparte arrived in person at the barrier on the Smolensko road, where his temporary residence was the scene of a singular occurrence. He waited some time in seeming surprise at not receiving a formal deputation from the municipality to present him with the keys of the town; but supposing a mistake might have caused the delay, he dispatched an aide-de-camp to inform them of his arrival. The officer soon returned to him with the account, that neither magistracy nor police were any where to be discovered, and that the whole place was in a manner deserted. Bonaparte was amazed; again he sent an officer to endeavour to search for some persons at least, who might afford him intelligence respecting these extraordinary cir-

cumstances: his messenger wandered about for an hour or two in vain, at last he lighted on a poor schoolmistress who was reported to be well versed in the French language; she was instantly taken from her house, mounted on a *droshka*, and sent in haste to a conference with the mighty Napoleon. Her story was such as might be expected; and this ambitious despot felt the first shock of the great catastrophe that awaited his fatal expedition.

Meanwhile the secret preparations to burn the town, and to deprive the French army of the resources they hoped to secure, had been partially carried into effect. Under pretence of constructing the balloon before mentioned, a large apparatus of fire-works and combustibles were made ready by the direction of M. Smith, at Voronzovo. In the course of this day, they were conveyed and distributed, by the hands of various emissaries, throughout every quarter of the town, and applied with the greatest assiduity. The confusion that ensued upon the occupation of so large a place aided the secrecy of their operations, and in a few instances some of the inhabitants, on the eve of departure, were found to lend their assistance to the scheme. Fraught as they were with the zeal of the moment, they set fire with their own hands to their empty habitations; even women were seen kneeling, crossing themselves for an instant before their own doors, and then flinging in the fatal brand, and hurrying away half dismayed at what they had done.

On this very night the French

observed a flame breaking out in the Twerskaia, a part of the city situated on the north; a short time after a bright flame was seen in the Taoutsa quarter, and several buildings of the Exchange in the Kitai-gorod were reported to be on fire. These phenomena, however, were disregarded at the time; they were looked upon as occurrences of accident, orders given to extinguish them, and little further notice was taken.

By Tuesday evening the fires before observed had assumed a very serious aspect; the detachment employed to stop their progress reported their labours to be in vain; the blaze arose in a thousand places at once, and encircled them while plying their ineffectual labours. A south-west wind, which prevailed the whole day, increased its destructive fury, involving in ruin all the parts of the town lying in that direction. Of the real origin of this mischief a suspicion was as yet scarcely entertained, though some persons charged as incendiaries had been apprehended, and one daring hand that feared not to advertise the hated invaders of what was going on, had thrown a rocket within the walls of the Kremlin.

The imperial palace, where Bonaparte had taken up his abode after the first night spent at the barrier, was situated within the holy citadel; and whether from this circumstance, or from general alarm at the fire that threatened to surround him every way, I know not, but it is certain that he was induced for one night to shift his quarters to the Petrovski Palace. Hither he was followed by between three and four hundred miserable objects

—hungry, houseless citizens, plundered and insulted by the soldiery, who crowded around the doors, and with dumb show and pale faces of despair, implored the protection of him that was the cause of all. But what could be done? To stop the flames was impossible; for the rest, leave to pillage had already been granted; and numerous bands of marauders infested every place that the fire permitted to their rapacity. The licentiousness of the army was uncontrollable.

On Thursday, the wind, which had veered round by the south, set in violently from the east, as if it were determined that the destruction should on all sides be complete. On Friday it became still more boisterous; and the fiery current quickening along the wooden alleys, instead of spreading from house to house, at once wrapt whole streets in conflagration. Throughout this vast place nothing was heard but the crash of timbers and walls, with the hollow murmur of the fire, while to the sight was exhibited a circle of dismal and smothered ruins; the whole one varying scene. In some distant parts the breeze occasionally fanned out a momentary flame; but even this in a few seconds died away, sinking into the black and vaporous deluge that inundated the atmosphere.

Such were the features of horror that shewed themselves within the gates; without, a wretched crew of fugitives, nobles and peasants, all alike fatigued with their march, and destitute of food, lay on the roads, and watched through the long night, "afar, afar off," the flames of the burning city. Murder and rapine stored them in the

face—the lawlessness of confusion reigned throughout—and the eternal distrust that is engendered by calamity, added distraction to their sufferings.

But to return. On Saturday morning the wind fell, and as the smoke gradually cleared off, exposed to view the field of desolation that no words can attempt to describe.

To the feelings of a native it was a heart-rending prospect indeed; no one is more alive to the pride of his country than a Russian. But setting aside the sense of disgrace, it was a sight involving so many feelings inseparable from human nature, that few ever ventured even to reflect upon the measures which had been adopted; and noble as their sacrifice appeared—greatly as it had been admired throughout Europe—there is no Russian at this day that will avow from what means the conflagration arose; but it is invariably ascribed by people at Petersburg, as well as here, to the malice of the French army. History, however, will do justice to the nation, and blazon in its true colours this signal triumph of Russian magnanimity.

It was from the road as it passed under the turrets of the Petrovski Palace, that we first beheld the myriads of domes and steeples that yet glittered among the relics of Moscow, and a short hour brought us to the barriers. At our first entrance few symptoms were seen of a nature to correspond with the gloomy appearance which we had been led to expect; but as we advanced, the quarters of the Russians, or *faubourgs*, where we had already been used to find an immense

destruction in its fullest extent, for the most part a *campagne rase*: now and then the shell of a house was seen standing in a blank space, or here and there a few brick stoves yet remaining, pointed out the spot where a dwelling once had been. Moving onwards, we crossed the avenues of the *boulevards*; the trees were in full leaf and beauty, seeming to vary the view only to heighten its melancholy aspect. Leaving this, we passed to the central parts of the town, that were constructed with more durable materials, exhibiting occasionally a richness and elegance of exterior, that must have equalled, if not surpassed, the architectural magnificence of the most beautiful towns of Europe. All was now in the same forlorn condition; street after street greeted the eye with perpetual ruin; disjointed columns, mutilated porticos, broken cupolas, walls of ragged stucco, black, discoloured with the stains of fire, and open on every side to the sky, formed a hideous contrast with the glowing pictures which travellers had drawn of the grand and sumptuous palaces of Moscow.

The cross lanes looked even at this interval as if unused to hear the sound of human tread: the grass sprung up amidst the mouldering fragments that scattered the pavements; while a low smoke, issuing perhaps from some obscure cellar corner, gave the only indication of human habitation, and seemed to make desolation "visible." If such were the impressions on a stranger's mind at the present day, how poignant must have been the feelings of citizens, who, on the evacuation by the enemy, returned

hither to contemplate the wreck of their fortunes and their homes!

They were not, nevertheless, so much to be pitied as those who were constrained to remain in the town during the reign of the French; witnessing the daily progress of their misfortunes, as well as experiencing in their own persons the bitterest sufferings which want and oppression could inflict. The number was not large; only about 20,000, out of a population of more than 300,000, having been detained by poverty or other causes. Some people will regard the proportion as greater than common expectation would have calculated upon: but it should be recollected, that the danger of their situation was for a long time concealed from the citizens; and flashing upon them as it did, on a sudden, it augmented in a marvellous degree the difficulties of providing the necessary means for flight. The demands for horses, mules, carriages, were exorbitant beyond measure; on the last day, four and even five hundred rubles were offered for horses to the first stage out of Moscow, and repeatedly refused.

Many also, helpless through bodily infirmity, were constrained, under the circumstances of aggravation, to abide the fury of the storm; and when in this account we include between 7 and 8000 wounded soldiers of the Russian army, who perished either through want of surgical assistance, or were involved in the general conflagration, is it possible for the most inventive genius to imagine a tale of greater horror?

Another class again was compos-

ed of foreigners, to whom an attempt to depart, unless under protection, would have been at the imminent peril of their lives. The prejudices, ignorance, and rage of the multitude were equally ungovernable: every stranger was with them a Frenchman and a spy; and several were cruelly butchered by the peasants on the road, no farther ground of suspicion appearing than their ignorance of the Russian language.

The hardships undergone by one of the German merchants were related to us as we passed the remains of his former dwelling; it was a small house situated at a short distance from the city: fearing he might here be exposed to the insults of the soldiery, he resolved to seek the shelter of the town, setting out for this purpose the very day on which the French entered. He was unable to undertake a journey, and scarce, indeed, could look to an easy accomplishment of this short trip, being himself afflicted with a severe dropsical complaint, his wife far advanced in pregnancy, and burdened moreover with an infant daughter nine months old. The party was joined by the son-in-law and the daughter, who were unwilling to quit their side, and they repaired to the habitation of a friend in Nikitskaia, where they remained during the entrance of the troops. On the 8d September they were assaulted and plundered of whatever articles the military robbers chose to lay hands upon: after which, seeing their house was threatened by the rapid advance of the flames, they were again forced out of doors. A droshka, that they lighted upon by chance, afforded a mode of

conveyance for the sick man, his daughter and son-in-law drawing it by turns; on their route, they were attacked by a second body of plunderers, who stripped them of the greater part of their clothes, and robbed even the child of its swathings: feeling thankful that no farther violence was offered, they pursued their journey till they arrived at a house near the barrier Twerskaia; but from hence were again driven on the following day by the flames. They now sallied forth for the third time in quest of an habitation, and having the good fortune to be accompanied by two French officers, were preserved from insult by their polite attendance. They journeyed near five versts through the smoking ruins of the town, and finding a bathing-house which was entirely deserted, halted, and fixed upon it for their abode. Scarcely had they been settled a fortnight, when they were assailed by a new sense of danger: the Cossacks, in the course of their inroads to Moscow, paid them a visit, and imagining them, from some circumstance or other, to be a French family, were preparing to put them to death. Some of the party had fortunately concealed themselves, and only the sick man, with his wife and child, appeared: she, having a competent knowledge of the Russian language, endeavoured to persuade them of their error; while he, whose imperfect accents would have increased their suspicion, answered their interrogations only by sighs and groans, feigning, though perhaps it was scarcely a counterfeit, that he laboured under pangs of the most acutest suffering; the intentions were at last, with much difficulty,

appeared, but on their departure left our poor foreigners in such a state of agitation and alarm, that they dared not stay another night in this exposed part of the town, and set out on their travels for the

fifth time. They now repaired to one of the toll-houses, where three, who alone survived the miseries of their situation, remained till the final evacuation of the city.

(To be concluded in our next.)

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 16.—HALF DRESS.

A STRIPED sarsnet gown, very richly trimmed round the bottom with a flounce of deep work, finished with a heading: a second flounce is set on at some distance, which is much narrower; it is also finished with a heading. Bows of Pomona green ribbon ornament the skirt a little above the flounce.

The body is cut very low; it is full. The sleeve is long, very loose, and fancifully trimmed with bows of Pomona green ribbon, to correspond with the trimming of the skirt: the sleeve is finished by a very novel and pretty cuff of pointed lace. *Fichu à la Duchesse de Berri*, composed of white lace, which comes very high; but though it shades the neck in the most delicate manner, it does not by any means give an idea of dishabille; on the contrary, it might be worn in full dress. Hair cropped, and dressed in very full curls in the neck, and very full on the forehead. Striped kid slippers to correspond with the dress. White kid gloves. Necklace white cornelian, with a small gold cross. Ear-rings white cornelian.

#### PLATE 17.—EVENING DRESS.

A white British net dress over a white sarsnet slip; the dress is trimmed round the bottom with a deep double flounce of lace, sur-

mounted by a wreath of roses, immediately above which is a rollio of white satin. This trimming is uncommonly tasteful and striking. The body and sleeves are of the same material as the dress; the former is full, and cut in a very novel style: a quilling of blond lace goes round the bosom, which comes high at the sides, but is sloped very much just in front. A small bouquet of moss roses shades the bosom, and gives an elegant finish to the dress. The sleeve, short and extremely full, is divided into compartments by rollios of satin. Head-dress a wreath of moss roses, fancifully intermixed with corn-flowers; the hair very becomingly dressed in light loose ringlets on the forehead, and moderately high behind. A superb white lace scarf, thrown round the shoulders, partially shades the back of the neck. Necklaces, ear-rings, and bracelets, pearl. White satin slippers, and white kid gloves.

We are indebted to the condescension of a lady of distinguished rank for both our dresses this

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

The unfavorable state of the weather since the publication of our last number, has prevented any







change worth mentioning in the promenade dress.

The Gloucester bonnet and spencer are in the highest estimation for the carriage costume; they are composed of white satin: the spencer has a little fulness behind, but is tight to the shape in front, and is trimmed with blue satin, in an uncommonly novel and tasteful style. It has a half-sleeve and cuff, which are an intermixture of blue and white satin; and a trimming, composed of the same materials, goes round the neck and down the fronts: this trimming, about a nail in breadth, is in the form of shells. There is no collar, but it is worn with a rich lace ruff.

The crown of the bonnet is oval, and of a moderate size, the front is small, and turns up a little to one side, it is ornamented with a very superb plume of white feathers, tipped with blue.

Instead of the very light materials usually adopted at this season for the carriage costume, our fair fashionables now generally wrap themselves in silk scarfs or shawls, which have the double recommendation of being warm and light. Muslin pelisses, so elegant and so appropriate to the season, have, from the coldness and humidity of the weather, been entirely laid aside. Sarsnet pelisses are still worn, but they afford no novelty. The light and beautiful scarfs which we mentioned in one of our late numbers are now not at all seen.

Muslin is still in the highest favour for morning dress, but lace is not so generally worn as it was; small plaited muslin flounces appear, in some degree, to have su-

perseded it. We have noticed a very elegant dishabille composed of jaconot muslin; the body entirely loose, and confined to the waist by a plain white ribbon: there are four easings round the bust, which form the dress to the shape of the neck and bosom; each easing is ornamented with a row of narrow scalloped work. A plain long sleeve, with a wristband trimmed with a single row of work. The skirt has a single deep flounce of work at the bottom; this is surmounted by a narrower flounce, put on in waves. This is an elegant and lady-like undress, and certainly much more appropriate to the morning costume than the profusion of lace with which some of our dashing fashionables have their dresses loaded.

In dinner dress, plain India muslin, profusely trimmed with lace, is much in estimation, as are striped silks of a new and tasteful pattern: they are striped in shades of the same colour. Shot sarsnets, particularly lilac, azure, blush-colour, and green shot with white, are in great estimation. An exceedingly pretty silk trimming has just made its appearance: it is an intermixture of twisted and floss silk in festoons, each festoon finished by a rich light tuft of floss silk: though it is really pretty and tasteful, yet it is but little worn, as blond and satin, though so long in fashion, are still in high estimation. We have no alteration in the form of dinner dress to notice since our last number.

For the form of the most elegant full dress that has been seen for some time, we refer our readers to our print. We have, however, re-

other elegant novelty to announce, the Gloucester robe, composed of white gauze, and worn over a white satin slip: this robe is trimmed round the bottom with a beautiful embroidery of lilacs; the body is made very low all round, and the back and fronts are shaped by white satin welts, which have a very novel effect. The sleeve, which is very short, is a triple fall of blond lace, festooned by pearl ornaments: the bosom is trimmed with a double row of blond, which is put on to resemble a small pelerine. The general effect of this dress is uncommonly tasteful and elegant. We have no alteration to notice in the materials for full dress since last month.

Caps in half dress continue to be very fashionable, but small white lace handkerchiefs are still more so: the manner in which they are worn is not, however, generally becoming. The hair is still worn very much off the forehead, and low at the sides; the corner of the handkerchief is placed so as to fall over the forehead, and the ends hang at each side: a bunch of flow-

ers is put carelessly on one side, but some *élégantes* have a small chaplet instead, which encircles the hind hair, and has a very pretty effect.

Full-dress jewellery continues to be composed wholly of diamonds and pearls: coloured stones are not at all worn: sprigs of pearl are very much in request, and have certainly a beautiful effect on dark hair.

The hair is worn lighter on the forehead in full dress. The hind hair is either fastened up in a full bunch, or part of it plaited, and brought round the head in bands, while the rest is fastened in a bunch at one side.

Stout silk half-boots, which are made very low, and always correspond with the dress, are most in favour in the carriage costume. White satin slippers for full dress are now cut rather lower on the instep.

Fashionable colours for the month continue the same as last, with the addition of Pomona green and lavender colour.

## FRENCH FEMALE FASHIONS.

PARIS, August 17.

*My dear Sophia,*

THE English newspapers have told you all that I could tell you respecting the person of the Duchess of Berri. She is certainly handsome, though not critically so; and her manner is so full of grace, vivacity, and what the French call *bonhomie*, that she is extremely popular; and what perhaps contributes as much as any thing to render her so with the ladies, is her

taste in dress. I shall give you a description of some of her things by and by, but I must now proceed to speak of our present favourite promenade costume.

A plain round dress of cambric muslin, with three flounces of the same material, put very close to each other at the bottom of the dress: the waist a moderate length; the back narrower than when I wrote last, and made with a little fulness; the front tight to the

shape, and cut very low. Plain long sleeve, with very little fullness, tastefully finished at the waist by an intermixture of muslin and lace let in byas, which forms a very pretty cuff. *Fichu* of *tulle*, with a very full ruff: I think there are eight falls of either *tulle* or fine, but not broad, lace. Over this dress is thrown a rich large black lace half-handkerchief: those of Chantilly are most in request, from the peculiar elegance of the border. The favourite promenade bonnet is the prettiest and most becoming that I have seen since my residence here. It is composed of white gauze; the crown, which is oval, is ornamented by bands of white satin at the top, which form the shape of the bonnet; the front is large, and shades without concealing the face: it is finished by a triple plaiting of *tulle*. The bands and strings are white satin; a bouquet, composed of blue bells, daisies, pinks, and roses, is placed on one side. As this bonnet is perfectly transparent, it is in the greatest request with those *belles* who have a fine head of hair. I had forgot to observe, that it is of a very moderate height.

Worked muslin is also in very great favour for the promenade. Silk is now very little seen; it disappeared with the bad weather, which quitted us, I hope, entirely about ten days ago. All promenade dresses are made nearly like the one I have described. Worked muslin is usually trimmed with lace, and worn with a lace *fichu*, or else one of the finest clear muslin, small-plaited. White lace shawls and scarfs, though not so generally worn as black ones, are

considered as very elegant; and a few *belles* of distinguished taste have sported *pelerines* of *tulle*, which fall a little below the waist behind, and the ends reach nearly to the knee in front: they are trimmed all round with a very fine lace. These *pelerines* are very becoming and extremely *tonish*, but their high price prevents their being very general.

I believe there are at present not less than twenty dress and undress promenade bonnets and hats; for in that respect the fashion changes incessantly. For morning, cambric muslin is most in request; the bonnets composed of it are all made full, and both crown and front are usually shaped by drawings, of which there are generally two; put at about an inch distance from each other: three of these double drawings form the front, and three, or sometimes four, the crown. Some ladies wear the edge of the front trimmed with two or three rows of *tulle*, and a bunch of flowers at the side; others wear them without any other trimming than a large rosette of muslin, and plain white strings: the number of these *belles*, however, is very limited, and every day decreases it; for of all affectations, the one of which a Frenchwoman tires the soonest is simplicity.

Straw is also very much in favour: plain round hats, such as were fashionable about three years ago in London, are much worn: however, you must not say so here, for they will not admit that they copy us in any respect. *Chapeaux*, composed of straw-colour silk and gauze, are also a great deal worn, as are green chip and plain felt.

horn: all these are calculated only for dishabille. Those made of cambric muslin are called *capotes*. But there are some exquisitely pretty, composed either of lace or gauze, for the dress promenade. One of these, made in white lace, is a small hat, which comes in a peak on the forehead, is turned up on one side, and ornamented with pink satin in front. This little jauntie hat is totally different in shape from any head-dress I have ever seen; it was introduced by a very dashing *marquise*, and is certainly extremely becoming, particularly to Hebe-faced *belles* like yourself, my Sophia.

But I had nearly forgotten a very material point; I should have told you, that straw hats are always ornamented both with flowers and ribbons: wreaths of moss roses, without leaves, are very general, as are also fancy flowers made of straw: straw-coloured ribbons are just come into favour, hitherto white only have been worn. White clup hats are ornamented with coloured ribbons and bunches of blue daisies, amaranths, and gilliflowers. Leghorn are generally trimmed with white or yellow gauze, laid on full in rolls; and bonnets of every description are now worn lined. In this respect, French taste is very bad; the lining rarely corresponds with the trimming or ornaments; as, for example, you see a bonnet lined with blue, trimmed with green, and perhaps ornamented with a bunch of different coloured flowers: at present, blue, rose-colour, and green are favourite linings; but, I think, plaid silk is still more than any thing in request, and some few of our most

distinguished fashionables have sported bonnets entirely composed of it.

English materials are still in request for undress, but the form of dishabille is much improved since my last; thanks to the good taste of the Duchess de Berri, to whom we are indebted for the prettiest morning dress I ever saw: it is composed of jaconot muslin, open in front, and made to wrap very much to one side. The body, *à la chemiset*, is confined to the waist by a blue silk sash, which ties behind in a bow and long ends: the upper part of the body is composed entirely of letting-in lace, which is made tight to the shape, and displays the contour of the bust to the greatest advantage: a double frill of lace encircles the throat. The sleeve, long and very full, is drawn at the shoulder, so as to form a pretty kind of half-sleeve, which is ornamented with bows of narrow blue ribbon: three easings of blue ribbon, each finished with bows, and a triple fall of lace, finish the sleeve at the wrist. I have observed that the dress was open in front; one side is square, but the other is rounded; it is trimmed round with lace, and festooned at distances of about a quarter of a yard with blue ribbon. This dress is always worn over a cambric slip, which is trimmed with three or four flounces: the under dress is a little displayed in front, and the general effect of this tasteful undress is more elegant than you can conceive from my description of it. The *cornette* worn with it is of a whimsical but not unbecoming shape; it is a plain round cap, composed of the finest clear muslin,

over which is a very high crown, made full, and ornamented with medallions, I think you call them in England, of letting-in lace; a profusion of flowers are placed in front, and a large bow of blue ribbons ornaments it at the side.

White is still predominant in dinner dress; worked and clear muslin are very much in request, and white striped and plain sarsnet are also much worn. Waists still continue a very becoming length; but the bodies of dresses are made much higher than when I wrote last, and long sleeves are so general that one sees hardly any thing else. With respect to trimmings there is nothing very novel; we still wear blond for silk dresses, or else rolls of satin: these last are very much in favour. They are worn much larger than when I wrote last.

Gauze continues in favour for full dress. I was the other night at a ball given by the Marquise de F——, one of the new nobility, whose splendid mansion and elegant suppers make all strangers anxious to be introduced to her, though *entre nous* her coarse manners, provincial accent, and incorrect language, expose her to the ridicule of her guests; and I observed scarcely any thing but white gauze worn by the juvenile, or would-be juvenile, part of the company: some striped gauze dresses were lightly embroidered in a running pattern of silver round the bottom, a girdle, embroidered in a similar manner, round the waist, and a short sleeve tastefully festooned with silver ornaments. Other ladies wore white satin slips, embroidered in colours round the

bottom, with plain gauze dresses, festooned so as to display this rich and beautiful border; each festoon ornamented with a sprig of rosebuds. The bosom and sleeves were trimmed to correspond. There were a few gauze petticoats over white satin slips, the former trimmed with blond; and white satin jackets, made about half a quarter deep behind, and very full, but sloped to a point in front. These jackets were generally worn by very juvenile *belles*; for whom, indeed, they are expressly calculated. Wreaths of lilies, moss roses, jasmine, corn-flowers, and peach-blossom, were very general: the majority of the ladies followed the example of the Duchess de Berri, in intermixing flowers with jewels in their hair.

Before I close my letter, which is, however, unconscionably long, I must describe to you a most superb court dress, which has just been made up for the Duchess de Berri. A white satin manteau, superbly ornamented round the bottom with a border of flowers composed of precious stones, and a robe of green tulle, bordered with silver lama, which is also enriched with jewels: at the back of the robe is a triple row of the most magnificent point lace, which stands up behind, but comes no farther than the shoulders. I mentioned to you some time ago, that the Duchess d'Angouleme had introduced lappets at court: their effect is much more graceful than you would suppose.

In full dress, the hair is worn disposed in light ringlets on the forehead; the hind hair is plaited in three or four bands, and disposed round the head. The fashionable

colours are pink, azure, peach-blossom, green, and lilac.

In half-dress jewellery, variegated cornelian is very much worn; I know not any thing more becoming. There is no novelty in the shape of ornaments. I had forgot, in speaking of the promenade

costume, to mention that sashes of coloured ribbon, especially plaid, are in high request, and that parasols are very large.

Adieu, dear Sophia! believe me ever your affectionate

EUDOCIA.

## FASHIONABLE FURNITURE.

### PLATE 14.—A SMALL BED.

THE annexed design represents a bed intended for the apartment of a young lady of fashion. The hangings are of light blue silk, the ornaments being a tender shade of brown, and the linings to correspond; they are supported by rings and rods of brass, behind which the curtains are suspended, and drawn up by silk cords, enriched with tas-

sels. This design has been so executed, and had a very elegant and rich effect: it would, however, be suitable to draperies of the usual material.

In the present state of our silk-manufactories, the adoption of a similar style of furniture for our apartments would prove a national advantage.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. COLBURN will shortly publish, by authority, in French as well as English, the following important productions:—1. *Correspondence of M. Fouché, Duke of Otranto, with his Grace the Duke of Wellington*.—2. *A Sketch of the public Life of M. Fouché, Duke of Otranto*; comprising various correspondence, addressed to the Emperor Napoleon, King Joachim, the Duke d'Artois, Prince Blücher, Louis XVIII. Count de Blacas, and other ministers, &c.—This work portrays this celebrated character as he really is. It exhibits his most secret sentiments, the spirit of his public life, and the principles which have directed him at all periods and in situations the most diversified. The political documents will be found to throw

great light on the personal relations of the duke, and on the history and character of recent events.

MR. ACCUM has in the press, *A Practical Essay on Chemical Reagents, or Tests, illustrated by a Series of Experiments*. The work will comprehend a summary view of the general nature of chemical tests; the effects which are produced by the action of these bodies, the uses to which they are applied, and the art of applying them successfully. A chemical chest, containing the re-agents and apparatus necessary for performing the experiments described in the treatise, will also be delivered, if required, as a companion to the work, which will be published on the 3d of September.

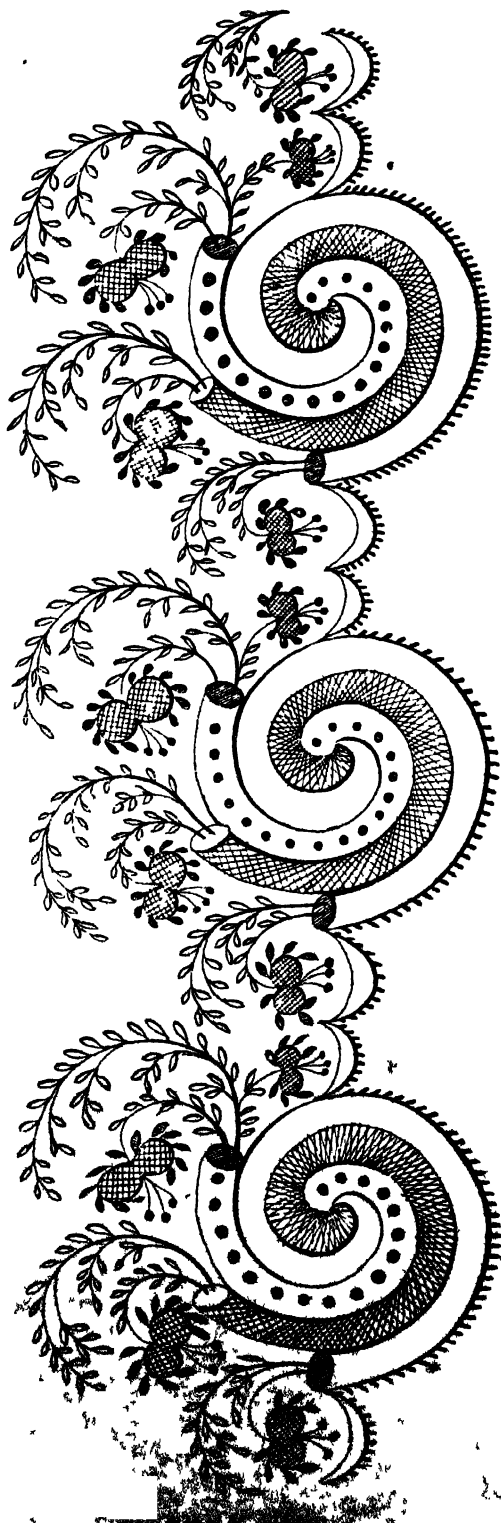
MR. JACKSON of Islington will publish, early in September, a new











and improved *System of Mnemonics*, or two Hours Study in the Art of Memory; illustrated with many plates: calculated for the use of schools, as well as for those who have attended public lectures upon the subject.

*A History of Nipal*, containing not only geographical information relative to that kingdom, but also illustrative of its relations, political and commercial, with the British dominions in Asia, Tibet, Tartary, and the Chinese empire, and the rise and progress of the late war, will speedily appear in an 8vo. volume.

*Some Account of Ahantah and Fantyn*, and of the rest of the Gold Coast of Africa, is in the press. The recent intelligence of a war between the people of those countries, and the general ignorance which prevails respecting them, render a work of authority on that subject very desirable.

Capt. Lockett, of the East India Company's service, is preparing for publication, *Travels from Calcutta to Babylon*; including strictures on the history of that ancient metropolis, and observations made among its ruins. The work will be illustrated with engravings.

The Rev. Thomas Maurice has in the press, in 4to. *Observations on the Ruins of Babylon*, as recently visited and described by Claudius James Rich, Esq. resident for the East India Company at Bagdad.

Mr. E. V. Uttersson is preparing, in two volumes, a *Collection of Select Pieces of early Popular Poetry*, written before the close of the 16th century. As one object in view is to illustrate the literary improvement of our ancestors, the

will be introduced which did not, either in its matter or style, lay claim to popularity. Each poem will be ornamented with a woodcut, and have a short notice prefixed to it.

*A Description of the People of India*, by the abbé J. A. Dubois, missionary in the Mysore, in a 4to. volume, is nearly ready for publication. This work is the result of a diligent observation and study of the people, during a residence of many years among their various tribes, in unrestrained intercourse and conformity with their habits and manner of life.

A translation of the *Antiquarian Travels in Italy* of the learned French archæologist M. Millin, is preparing.

Mr. T. Russel, jun. of Guildford, is publishing, by subscription, a *Picturesque View* of that ancient town, on a large scale, from a spot which displays to great advantage its venerable castle and other buildings.

A new poem, entitled *Emigration, or England and Paris*, will be published in a few days.

Mr. Pope will shortly publish a new edition of his *Abridgment of the Laws of the Customs and Excise*, brought down to the present time.

A new edition of Mr. Harmer's *Observations on various Passages of Scripture*, with many important additions and corrections by Adam Clarke, LL. D. F. S. A. will be published in a very few days, in four vols. 8vo.

The sense of hearing being the mirror of human knowledge, any diminution of that power must of necessity materially deteriorate the

total deafness occurs from infancy, difficult and miserable must be the passage through life. Messrs. Wright and Son, of Bristol, having been very successful in cases of a diminution of the faculty of hearing, have turned their attention to those born totally deaf, and in consequence dumb as to articulation of sounds which could be understood. The result of their exertions and a determined perseverance has shewn, that these cases are not altogether hopeless; they have restored several who were born deaf and dumb to the enjoyment of hearing, and they are in consequence making great progress in conversation.

On the 29th of July a public meeting was held at the City of London Tavern, to consider of the best means of relieving the distresses which a considerable portion of the manufacturing and labouring poor are suffering for want of employment. The Duke of York presided, and the meeting was attended by his royal brothers, the Dukes of Kent and Cambridge, the Archbishop of Canterbury, the Chancellor of the Exchequer, and many other distinguished persons. A subscription was opened, to which his Royal Highness the Prince Regent contributed 500*l.*; the Queen, the Dukes of York and Cambridge, 300*l.* each; the Princess Charlotte and Prince Leopold, 400*l.*, and the other branches of the royal family 100*l.* each. The total sum subscribed for this benevolent purpose on the 20th of August, amounted to about 35,000*l.* The Committee of the Association formed for the application of relief, have circulated an address, which concludes thus:—

“It is undeniable that the want of employment is one of the most pressing evils of the present period. The committee have therefore heard with no small pleasure, that many masters, who had numerous bodies of workmen in their service, have judiciously, as well as most humanely, continued to employ them all at moderate work, rather than a reduced number of hands in full occupation.

“It can scarcely be necessary for the committee earnestly to recommend a general attention to all practical means of providing new labour, of a beneficial kind, for those whose labour is become redundant in its ordinary employment. In many districts it is probable, that an accurate inquiry might suggest various agricultural and other improvements, and works of general utility; to which, in the actual circumstances of the country, such labour might be directed, both with present and permanent advantage; and it can scarcely be necessary to declare, that, in cases of this nature, it will afford peculiar satisfaction to the committee, not only by their funds, so far as their resources will allow, but also by their established connections and correspondencies, to forward the accomplishment of such useful undertakings. On the whole, the committee are persuaded, that the liberality of the public, judiciously applied, in aid of such plans as shall be locally adopted, may produce extensive and beneficial effects, in multiplying the occupations, supplying the wants, and diminishing the sufferings of their fellow-subjects during the present severe pressure.

"On these grounds the committee now confidently appeal to the known benevolence of the public, and venture to request, that the desired assistance may be granted with that distinguished liberality which has often relieved the sufferers of other nations, and with that promptitude which the present exigency so urgently requires."

A statement of the contributions received by the committee for the relief of the suffering inhabitants

of the field of battle of Leipzig, together with an account of their application, has just been published at Leipzig. It occupies 112 octavo pages. From minute investigations, it appears that the total amount of the damages sustained by these poor people is estimated at above  $2\frac{1}{2}$  millions of dollars, and the sums received to 93,687 dollars, about 50,000 of which were contributed by England.

## Poetry.

### THE STAG AND THE BRAMBLE.

A FABLE.

Written by JOHN TAYLOR, Esq.

WHEN Spring around her odours threw,  
And Zephyr roved o'er glistening dew,  
A stag, who heard the yelping pack,  
And thought them just upon his back,  
Flew, like the wind, o'er hill and dale;  
But, ah! his speed could nought avail,  
For nearer, nearer, came his foes,  
Each track'd him with a sapient nose—  
What should he do, in this dire case,  
To shun the barking, biting race?  
The "*hairy fool*," to 'scape the scramble,  
His antlers push'd within a bramble,  
Thinking, in shelter of that screen,  
His body then would not be seen.  
Alas! the hounds were on his haunches,  
The bush he found but hid his branches;  
Too weak to turn and stand at bay,  
He straight became an easy prey.  
Thus if comparison may suit  
Betwixt a rogue and silly brute—  
It may—for 'tis a certain rule,  
That ev'ry villain is a fool,  
Who, though of wisdom he may brag;  
Is quite as silly as the stag.  
Thus then a rogue, *alias* a fool,  
Old Satan's dupe at once and tool,

"the hairy fool,  
"Much marked of the melancholy Jaques."

As You Like It

If he should find some fawning friends,  
Who flatter all his private ends;  
Some who, perchance, his gains may share,  
And aid him in each venal snare;  
Some who, unskill'd the heart to scan,  
May deem the rogue an honest man;  
Some, not in morals over-nice,  
Who tawny genius shines in vice,  
May fondly think he lies *perdue*  
Among this sneaking, sordid crew:  
For well he knows, on open ground  
His knaveries would soon be found;  
Yet hopes, amid this shallow band,  
His character may safely stand.

But Infamy will track the flight  
Of him who grasps another's right;  
Sill follow him, or low or high,  
With Detestation's hue and cry.

Though some who join the chase may  
halt;

And some, perchance, may be *at fault*,  
While others ramble from their bent;  
They yet possess a *moral scent*,  
And soon the foolish rogue will find,  
He's hunted down by all mankind.

Referring to the stag once more,  
Poor fool! thy death we may deplore;  
For thee must Pity heave a sigh:  
While rogues without regret should die;  
For they provoke the world's pursuit,  
And justly falls the *human brute*.

## FAIRY SCENES.

From *THE AERIAL ISLES, or The Visions of Malcolm.*

'Tis merriment all! in the calm simmer glow,

The moon is up on the mountain's brow,  
And the fays glide down through the misty linn,

And the fairy raid shall soon begin;  
For now comes on the evening shade,  
And revelry of the moonlight glade.  
The elfin children the welkin leave,  
Nae mair o'er the sky their bright looms weave;

But roam o'er the highland hills together,  
To sip the dew from the blooming heather.

And see, while fades the glow of even,  
Dazzling, unfold the portals of heaven;  
Where the lovely race of yon azure sheen,

Array'd in vesture of vivid green,  
'Come down to enjoy the romantic scene. }  
Oh! 'tis a lovely, enchanting sight,  
As they merrily stream in the pale moonlight,

O'er moss and moor, where the moon-beams glint,  
And mountains glowing with many a tint!

Fair on the snow-topt summit they gleam,  
Bright as the dew in the morning beam,  
When sparkling from a rose-bud gay,  
It catches the first bright dawn of day,  
And on the outline, broken and rude,  
Of that mountainous solitude,  
Where Alpine crags, dark and uneven,  
Mix with the dazzling sheen of heaven;  
A concourse vast, in romantic shew,  
Sparkling and fair, move on to and fro.  
But the moon-beam falls on the dewy heath,

And they dart gaily down to the valley beneath.

There 'tis a beauteous spot to see,  
When the moon climbs o'er the heights of Dee;

There mingles with the still evening gale,  
The scent of the violet and primrose pale,

The lily's perfume, and the sweet breath  
Of the harebell on the dewy heath;  
While hung from the rugged impending rock,

And circling round the lofty oak,  
The wild rose clings, romantic and fair,  
Weaving many a garland there.

That wild rose droops in the valley at even,

Nae longer expands to the warm dew of heaven;

That lily shuts its white bosom there,  
And the harebell closes its tendrils fair;  
While o'er the mountain and silent deep,  
The zephyr has sigh'd itself to sleep.

But a still small whisper breaks on the ear,

In accents sweet, to the fancy dear;  
Whilst o'er the dew-bespangled ground  
An unusual fragrance is breathing around:  
And, see! a sight of increasing wonder,  
The flow'ry germs are bursting asunder;  
Sudden they open their blossoms fair,  
And many an elfin shape is there;  
Array'd in vest of the brightest green,  
And sparkling like the stars of e'en.

Oh! 'tis a lovely vision to view  
Midst flowers of sae sweet, sae bonnie a hue;

Their tiny forms, all glittering, seem  
Like the dew condens'd in the morning beam,

Whilst their little features mair beauty display

Than the blush of Aurora at dawn of day.  
And, hark! from a rose-bud blooming near,

Heaven-born melody breaks on the ear,  
In cadence sweet, as when through the sky

The evening zephyr is whispering by.  
And, see! as rises that elfin strain,  
Those lovely forms leave the flow'ry plain,  
And rang'd in ringlets, sparkling and fair,  
Thridde the calm maze of the evening air,  
Skimming along right merrily,  
Over the snow-topt summits of Dee.

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THE SECOND SERIES.

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## TO OUR READERS AND CORRESPONDENTS.

*Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expense. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, will be acceptable.*

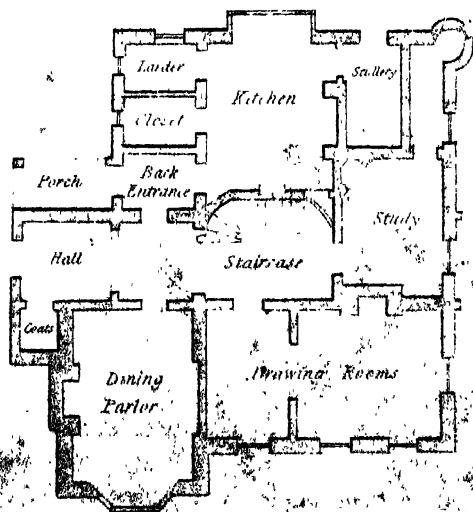
Louisa Loveworth and Adventures of a Legacy-Huntress in our next.

Serena is informed, that the first view mentioned in her letter was given in the third volume of the First Series of the Repository; and it is not improbable, that the other may be introduced into an early Number.

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Persons who reside abroad, and who wish to be supplied with this Work every Month as published, may have it sent to them, free of Postage, to New-York, Halifax, Quebec, and to any part of the West Indies, at £4 12s. per Annum, by Mr. THORNHILL, of the General Post-Office, at No. 91, Sherborne-Lane; to Hamburgh, Lisbon, Cadiz, Gibraltar, Malta, or any Part of the Mediterranean, at £4 12s. per Annum, by Mr. SERJEANT, of the General Post-Office, at No. 92, Sherborne-lane; and to the Cape of Good Hope, or any part of the East Indies, by Mr. GUY, at the East-India House. The money to be paid at the time of subscribing, for either 2, 6, 9, or 12 months.





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FINE ARTS.

ARCHITECTURAL HINTS.

PLATE 19.—A VICARAGE-HOUSE.

THE annexed design was intended for the residence of a clergyman, and purposed to be erected in a situation where the scenery is both rural and romantic, and well disposed to accord with the style of building which may be considered as peculiarly ecclesiastic, from the extensive patronage that architecture once received by the munificence of church government. The parts of this design were selected from the church itself to which the vicarage-house belongs, and with which it would correctly assimilate, particularly as the building was intended to be placed in its immediate neighbourhood. The practice of designing the residence of a clergyman with reference to the characteristics of the church to which it belongs, where the style of architecture is favourable to such selections, is desirable, not only as relates to a tasteful advantage, but as it becomes another and visible link of connection between the church itself and the pastor who

is devoted to its duties, and also leads the spectator very naturally from contemplating the dwelling, to regard the pious character of its inhabitant. This association has occurred to a poet, whose works indeed are nearly obsolete, but which will always be admired for taste and feeling, and is thus expressed by him:—

“That simple dwelling shelter’d by the wood,  
 As courting now, now shunning solitude,  
 With Gothic windows, and with open porch,  
 In forms related to its neighbouring church,  
 Seeming less modern than of happier age,  
 Half hid by ivy—is the parsonage.  
 Its pious tenant, verging fast in years,  
 In grave but unaffected guise appears,  
 And blest with health, for fifty years have shed  
 No silver marks of Folly on his head:  
 For though Time’s hand, with ready haste,  
 bestows  
 The reverend furrow and the whitening snows,  
 Folly, more forward, lavishly supplies  
 All the much-honour’d emblems of the wise.”

OBSERVATIONS ON THE DRY-ROT  
 IN BUILDINGS.

The decay of timber, which is effected by a more speedy separation of its particles than usually proceeds from the operation of wet

or damp, is sometimes termed the **Dry-Rot**, in contradistinction merely, and without reference, to that decay which may properly be termed a disease, and which is communicable from the unsound to the healthful timber in its neighbourhood; and which decay is simply one of the means of decomposing vegetable bodies, which nature has provided for the purposes of reproduction. In fact, the dry-rot in timber is that fermentation and consequent corruption of its juices, which all vegetable, as well as animal, substances are subject to after death, and which is promoted by the suitableness of the situation in which it is placed. During this effort of nature towards decomposition, the fixed air, which forms the cohesive principle, is liberated, and in a short time the particles of the timber are so separated from each other, that the whole is easily reducible to a fine powder. Fermentation must necessarily ensue when timber, in its green or unseasoned state, is placed in situations where its humidity cannot escape sufficiently fast, and where that certain degree of heat is afforded to it which is essentially necessary, and connected with all vegetable fermentation. Under similar circumstances, the vegetable products of our gardens and fields would proceed to decay; to prevent which, the gardener and the husbandman expose their herbs cut for preservation, or grass cut for hay, to the rays of the sun, which, if sufficiently powerful to extract the humidity from the objects of their care, are preserved, and at any time are fit for use, provided they are still kept free from improper humidity:

but if they are not so dried, and are allowed to remain in confined situations, or heaped in quantities, a fermentation and corruption take place, that speedily destroy them: and this natural operation is the same with timber. The corruption of the juices of wood affords also a suitable nourishment to that class of vegetables termed *Cryptogamia*, of the order of *Fungi*. These may be said to be truly parricidal, as they devour and exist upon the connecting quality of the timber whence they spring, communicating with and destroying the sound timber to which they may reach in their rapid growth; and the fungi are nourished by that due proportion of heat and moisture which is proper to effect fermentation; and these, in conjunction, form that climax of the disease which is usually denominated the dry-rot: although it frequently exists, and with as much danger to the material, without the appearances of fungi.

From the slow progress the fungus makes in very wet situations, it appears that excessive damp is inimical to it; for its growth is more rapid in proportion as the situation is less damp, until arrived at that certain degree of moisture which is alone suited to its production and vegetation. When further extended to dry situations, its effects are more rapidly destructive of the timber on which it subsists: here it is very fibrous, and in part is covered with a light brown membrane, perfectly soft and smooth. It is often of great magnitude, projecting from the timber in a white spongy excrescence, on the surface of which a profuse humidity,

is frequently observed; at other times it consists only of a fibrous and thin-coated web, spreading irregularly on the surface of the wood. Excrescences of a fungiform appearance are often protruded amidst those already described, and are evidences of a very corrupt matter peculiar to the spots whence they spring. According to the situation and matter in which they are produced, they are dry and tough, or wet, soft, and fleshy, sometimes arising in several fungiforms, one above another, without any distinction of stem; and when the matter is differently corrupted, it not unfrequently generates the small acrid mushroom.

Under these various appearances the fungus spreads itself on the surface of the timber, and becomes attached by innumerable small and almost imperceptible fibres or tubes, by which it imbibes the stamina, and occasions the decomposition of the wood: the branches will insinuate themselves through walls of very considerable thickness, and communicate the disease to the opposite side. On opening the bricks of walls which have appeared perfectly sound, the vegetable has been discovered passing through them in fibrous roots; and, from this subtle disposition, has usually been discovered before the substantial parts have been so far decayed as to endanger the edifice.

From whatever substance this vegetable springs, when once attached to the wood, it rapidly spreads around: each ramification, no longer dependant on the stem for sustenance, takes fresh hold, and supplies itself with nourishment until the whole of the part it

occupies is entirely decomposed. Before this vegetable has time to destroy the girders and other principal timbers, it usually penetrates behind the skirtings, dadoes, and wainscotings, and is known to those acquainted with its effects, by drawing inward the edges of the boards, and by splitting them, both horizontally and vertically. When the fungus is taken off, they exhibit an appearance similar, both in back and front, to wood which is considerably charred: a light pressure with the hand will break them asunder, even though affected with the rot but a short time; and on taking down the wainscot, the fibrous and thin-coated fungus will generally be seen closely attached to the decaying wood.

The dry-rot being thus considered as the consequence of vegetable putrefaction, aided by a due proportion of heat and moisture, it will appear that the disease may be produced in some parts of buildings even where timber is not present, whence it may spread to and destroy the wood-work, although considerably removed from the source of the evil, and otherwise sound, well-seasoned, and capable of long duration; for the ground on which we build is often replete with vegetable matter, the clay with such as the rains have conveyed into the fissures of it, and the loamy soil with fibrous roots and decaying leaves. If the building at the foundation or under-ground story is so constructed as to be favourable to produce fermentation, by affording proper heat and moisture, the propagation of the fungi necessarily succeeds to the corruption, and forms the vital part of the

disease. As mortar is often composed of a mixture of road-sand and lime, the former containing in it a large portion of soil peculiarly well suited to the germination of fungi, the building is subjected to the dry-rot from that circumstance; and drains, cesspools, and even wells, will occasionally supply the matter that generates the disease, and support it also, until nourished to extraordinary vigour, by the corrupt vapour that arises from them. The foundations of our houses also are too frequently receptacles for

drainage water, which becomes stagnant in the trenches in which they are laid, and from which corrupt exhalations arise capable of producing the disease, if the temperature of the place combines with it. But whatever be the appearance, or whencesoever it springs, the causes of the dry-rot will be found to be, or to proceed from, the corruption of the timber itself, or some other vegetable putrescence. I. B. P.

(*To be continued.*)

## ARCHITECTURAL REVIEW.

### No. IX.

THE favours of several correspondents are too extended for insertion in this paper, although, in other respects, well suited to its object, and, from their merit, deserving particular regard. An abridgment of them would perhaps occasion the loss of valuable matter; they are therefore omitted at present: but if the several authors will take upon themselves the task of abbreviation, their communications shall be received with due attention. In the mean time, B. B. is informed, that his letter shall appear in our next, and we hasten to fulfil a duty to our friend *Perambulator*.

#### ON THE ADVANTAGES OF ERECTING A BRITISH ROYAL PALACE.

SIR,—So far from agreeing with those persons who are daily and querulously complaining of the Prince Regent and the government of the country for their encouragement of building, I fervently wish that they were enabled to expend a large sum upon building a palace

suitable to the high rank of the country, and in decorating it with splendour. Such a palace is not only a desideratum as a proper appendage to royalty, but it would induce the rich to spend their money liberally, and thereby promote internal commerce: for, notwithstanding the prevailing and gloomy declamations of impending ruin, there are thousands, nay, tens of thousands, of wealthy persons in England, whose surplus means would be well employed in imitating such an example, and by that expenditure contribute their part to prevent it. Certainly this has been done, in some degree, by making Carlton-House an example of all that the taste of the country could produce, according to the limited—comparatively limited—means that can be applied to so desirable a purpose. And this proposed palace should be accompanied by a court of corresponding splendour; for it is in a court alone that fashions, fruitful of such ad-

vantages, can be expected to originate; and such is its influence, that each change of mode, in all its branches, is adopted by all who can afford to *impose* upon themselves such a voluntary expenditure.

Suppose a palace should be projected that would require the sum even of three millions to complete with all its internal decorations and furniture, and that it should take six years in erecting; the sum chargeable upon the public would be half a million annually, collected from several millions of inhabitants: the share then imposed upon an individual holding a respectable rank, would amount to no more than seven shillings each year. Now, sir, supposing these data to be granted, and considering that a vast number of persons would be employed in erecting, decorating, and furnishing this palace, every article being of British manufacture, and the example of such a palace causing the rich to improve their residences, by which many hundred thousand pounds would be expended annually, affording thereby encouragement to the ingenious, and bread to the industrious, would any one, I ask, possessing means of comfort—not to say luxuries—and being satisfied of these results, murmur at paying quarterly for six years the small sum of one shilling and nine-pence? Bonaparte, perceiving that foreign commerce was not attainable for France, wisely endeavoured to cultivate internal commerce by similar means; hence he erected splendid public works, and encouraged taste in every branch of the arts. This it was that induced him to make the Louvre the grand repa-

sitory of works of fine art, which, had it remained entire, would have attracted visitors from every part of the world; even now France, humbled as she is, is allowed to give the law in taste and set the fashion to the English people.

PERAMBULATOR.

ST. MARY LE BONE NEW CHURCH.

The plan of this church is designed after the manner of the ancient temples, which were usually of a parallelogram or oblong figure; its chief entrance is embellished by an hexastyle portico of the Corinthian order, the entablature of which is continued on every front of the building. At the end of the cella, or body of the church, there are projecting apartments, formed diagonally, and affording rather a novel accommodation for the wealthy inhabitants of the parish. The very ancient custom in Christian countries of placing the entrance to the west, and consequently the opposite end, appropriated to the communion-table, to the east, has, in this instance, been violated, and not without a great sacrifice of architectural beauty, that will be lamented by every man of taste so long as the church retains a vestige of its portico; which, however elegantly beautiful in form and arrangement—and what portico is not so, that is judiciously composed from the fine authorities of ancient architecture?—must always fail to delight, because there is a total absence of that brilliant and diversifying combination of light and shade which it ought to have, and has not, by being placed to the northward. In this aspect a portico loses also much of its fit-



ness, being originally rather intended as a protection from the rays of the sun than from wind or rain: and here it is never visited by its beams in the winter; and even in summer the beauties arising from reflected light, which the interior of a portico receives in every other aspect, is here obtained but in a very limited degree: thus, instead of delighting by varied effects of light, a picturesque display of shadow, and beautifully modified reflected tints, a portico, so situated, becomes stately sepulchral, gloomy, cold, damp, and cheerless. One document of antiquity certainly presents an example of a portico so situated, but this is the Pantheon at Rome, originally, perhaps, a temple dedicated to fire and the sun, and its entrance so placed, from some obvious reason, suitable to the tenets of the superstition. The portico was subsequently added, but the first approach retained; and although the great beauty of this portico is acknowledged, that it is so situated has always been lamented, notwithstanding the portico projects considerably, and the building is circular, both circumstances greatly in its favour. The error in placing the church of St. Mary le Bone in this position, originated in the endeavour to thrust a large building into a piece of ground in all respects very inadequate to the object in view: a spot on the opposite side of the road would have given a proper aspect, greater space, and being considerably more elevated, would have rendered this church doubly ornamental to the metropolis and honourable to the parish.

In the design of this church the Roman style of order is mixed with some Italian peculiarities, and the whole combined with reference to Grecian taste: in fact, it appears to have been the endeavour of the architect to unite in this building, intended to form a dignified whole, whatever might be usefully adopted from the various ages and countries of systematized architecture; and, under the circumstances of the alteration that took place, by which the building was increased from a chapel to an edifice of superior magnitude and character, it was a difficult task to unite the parts in such a way that the combination should be complete: this is not quite so perfect as could be wished, but perhaps is more so than might have been expected. In building a Christian church, the architect, from long-established custom, is obliged to contend with a difficulty arising from the absurd practice of appending a steeple to it. The steeple formed no part of the Greek or Roman temple, the prevailing lines of which are horizontal; but that of the steeple is a vertical one, which, however suited to its early and original style of architecture, and to the later forms of the Gothic character, in which such lines prevail, is most inauspicious to the design of a Grecian edifice: for in it the great transom, or entablature above the columns, assuming to be the leading line of the composition, the abrupt and vertical one of the steeple must always be in discord with it; and if the architect attempts in his design to make the steeple itself conform to the laws of Grecian art, the transverse lines of the various entabla-

tures, cornices, and imposts, destroy its lineal harmony.

Domes, towers, spires, steeples, and turrets are, however, the chief ornaments of a city when viewed at a distance; without them, "Beautiful Florence" would be unnoticed by the traveller, and London and Paris would appear, as we approached them, little better than smoking assemblages of dirty warehouses.

It is to be wished, that the circumstance first alluded to had not occasioned the want of proportion evident in the steeple of this church; it is too small for the building, and unfitted to its portico: had the basement been larger, and connected with the beautiful circular temple by a circular cavetto, similar to that of the lanthorn of Demosthenes at Athens, as represented by Stuart, the contour would have been easier in its departure from the square to the circle, and the bases of the columns would not have been hid as they are at present, unless the spectator be at a very considerable distance. The intention of continuing the vertical lines of the small columns by means of the figures above, is good, but the effect necessarily fails from the number of statues being diminished, by which circumstance the lines are rather carried outwards than conducted to the apex of the dome, where they should always tend, and then willingly unite. On the subject of

applying caryatides, or figures in similar situations, much has been said and written by authors both in favour of and against them; therefore, as a matter of fitness, different opinions will be entertained: but it becomes the duty of the architect to consider the propriety of adopting them, from the circumstance of their appearing too small and insignificant if they are not very much larger than life, and also from the well-known fact of their diminishing, by comparison, every thing connected with them if they are so.

Notwithstanding all the difficulties that circumstances and vacillating resolutions have presented, this church is a very magnificent building, creditable to the architect, and a splendid ornament to the north-west of the metropolis. At some future time, perhaps, the interior of the church may be the subject of a few remarks in this paper; at present our limited space will not permit it further than to observe, that it is of a novel arrangement, that the ceiling is handsome, and that the church contains an organ of very extensive compass, being from FFF to F in alt, with a swell as low as C in the bass. The diapasons and pedal-pipes are unusually grand, and the trumpet-stop has its full effect, without the predominancy too common in church organs. It was built by Gray, and it is understood that Mr. C. Wesley is appointed organist.

# CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

(Continued from p. 134.)

## SCULPTORS; PERIOD IN WHICH THEY FLOURISHED; PRINCIPAL WORKS AND MERITS.

- ANTONIO FILARETI**, of Florence, 1430. A metal gate to St. Peter's, at Rome.
- ALESSANDRO LEOPARDO**, of Venice, 1430. Many works at Venice. He assisted in the equestrian statue of Bartolomeo Colleoni.
- PAOLO ROMANO**, of Rome, 1430. The twelve Apostles, in silver, for the Cappella Papale at Rome. An equestrian statue in the same city.
- JACOPO DELLA QUERCIA**, of Siena, 1430. Model for the gates to S. Giovanni Battista, at Florence, in competition with Ghiberti.
- BUONACORSO Ghiberti**, of Florence, 1440. The ornaments for the bronze gates to S. Giovanni Battista, made by his father. He was distinguished for his exquisite taste in ornaments in bronze.
- NICCOLO**, of Arezzo, 1440. Model for the gates of S. Giovanni Battista at Florence, in competition with Ghiberti.
- VELLANO**, of Padua, 1450. Bronze statue of Pope Paul II. at Perugia. Several other statues and basso relievos at Padua, especially in the church of S. Antonio there.
- BERTOLDO**, of Venice, 1450. Several admirable statues in bronze, smaller than life, and many beautiful basso relievos in bronze at Florence.
- PARTIGIANI**, of Fiesole, 1450. Several statues and ornaments in the church of the Servites at Florence.
- MICHELE MICHELOZZO**, of Venice, 1450. Statue of Religion for the monument of Giovanni Coscia, in the church of S. Giovanni Battista at Florence. A St. John in the same place. Several good basso relievos there.
- PIETRO DA COMO**, of Como, 1450. Various works in the cathedral of Orvieto.
- LORENZO CANOZIO**, of Padua, 1450. Many works in wood, marble, and bronze, at Padua, especially in the church of St. Anthony in that city.
- VEROCCHIO**, of Florence, 1450. Many works in bronze and silver, especially at Venice. This artist was the first of the moderns that began to model in plaster from nature, by which means he gave great truth to the subjects which he treated.
- URSINO CERAJUOLO**, of Florence, 1450. Many statues in wax, which he coloured with oil colours, at Florence, particularly in the church of the Servites.
- MATTEO PASTA**, of Verona, 1450. Works at Rimini, for the house of Malatesta.
- MATTEO CIVITALI**, of Lucca, 1450. Adam and Eve, Zacharias, Elizabeth, and two prophets, in the chapel of S. Giovanni in the cathedral of Genoa. St. Sebastian, the statues for the altar of S. Regulus, and a great part of the statues about the church of S. Michael at Lucca. He displayed profound sensibility and dignity in style and execution, and was the greatest Christian sculptor prior to Michael Angelo.
- STUDENTI**, of Modena, 1450. Bronze casts of statues.
- ANTONIO FIORENTINO**, of Florence, 1460. Statue of Pope Pius II. on the Ponto Molle, at Rome. Many works at Verona. A bronze equestrian statue of the Duca Borso di Ferrara, at Ferrara.
- ANGELO DEL FIORE**, of Naples, 1460. Many tombs at Naples.
- RICHARD AERTSZ**, of Wyck am Meer, in Holland, 1460. Two basso relievos for the altar of a church at Harlem. Many ornaments.
- ANDREA CICCIONE**, of Naples, 1460.

Tomb of Queen Margaret, and tomb of King Ladislaus, at Salerno.

**NICCOLA DELL' ARCA**, of Bologna, 1460. He finished the sarcophagus of S. Domenico at Bologna, begun by Niccola da Pisa.

**BARTOLOMMEO CORTELLINO**, of Bologna. He assisted in the sarcophagus of S. Domenico.

**ANDREA CONTUCCI**, called **SANSOVINO**, of Monte Sansovino in Tuscany, 1480. St. John Baptist, in marble, a Bacchus, and several other works, at Florence. Two monuments in S. Maria del Popolo, at Rome. Several statues at Loreto, Assisi, Siena, and in Portugal.

**JACOPO COZZERELLO**, of Siena, 1480. Many statues and basso relievos in churches and convents at and about Siena.

**FRANCESCO DI STEFANO**, of Siena, 1480. Works in the cathedral of Orvieto.

**VITO DI MARCO**, of Italy, 1480. Works in the cathedral of Orvieto.

**LUCA**, of Italy, 1480. Works in the cathedral of Orvieto.

**VITUS STOSS**, of Cracow, 1480. Many crucifixes and statues of saints at Nurnberg, Cracow, Posen, and Warsaw.

**ANDREA FERRUCCI**, of Fiesole, 1480. Many works at Pistoja, Volterra, Florence, Naples, and for several towns of Hungary.

**GEROLAMO GENGA**, of Urbino, 1500. Many works at Urbino, Florence, Mantua, Siena, and Rome.

**ALBERT DÜRER**, of Nurnberg. Admirable crucifixes, and a great quantity of smaller works in wood and ivory.

**MICHAEL ANGELO BUONAROTTI**, of Florence, 1520. Bacchus at Florence; Cupid. Moses in S. Pietro in Vinculis at Rome. David at Florence. Head of a Faun in the gallery of Florence. Battle between Hercules and the Centaurs. A Madonna. Basso relievos. A Hercules. Crucifixes in wood. Figures for the shrine of St. Dominic at Bologna. A sleeping Cupid. A Pietà in St. Peter's, at Rome. Tomb of Pope

Julius II. Statue of the same pope at Bologna. Christ in the Minerva—besides many other works. His style was original, grand, and formed from the study of the antique and of nature. His works were remarkable for boldness, and for the precision with which the muscular movements were expressed.

**PETER FISCHER**, of Nurnberg, 1520. The admirable monument of St. Sebastian, in the church of that name at Nurnberg, in bronze. Various works, in bronze, in Bohemia and Hungary. His style was grand and noble, founded on the study of nature and the antique; and his execution excellent.

**MELCHIOR BAYR**, of Nurnberg, 1520. Many works, in silver and bronze, at Nurnberg and Augsburg.

**TASSO**, of Florence, 1520. The altar-piece, of marble, in the church of St. Clara at Florence. Statue of St. Sebastian, of wood, in the church of St. Ambrose, in the same city.

**TATTI**, of Florence, 1520. First cast of the Laocoon, in bronze. Many statues, in bronze and marble, at Venice, Rome, Padua, Florence, and other cities of Italy.

#### ARTISTS IN MOSAIC.

The artists here named as workers in mosaic were all masters by profession, and confined themselves wholly to that branch of the arts: but, besides their productions, many mosaics were in those times executed by painters and sculptors. Among the former are included Giotto; Gaddo Gaddi; Fra Jacopo di Turrita, who assisted in decorating the chapel of the high altar in the Lateran at Rome, and the principal pulpit in the cathedral of Pisa; Vicino, of Florence, who executed the image of the Madonna in the principal pulpit of the cathedral of Pisa; and many others.

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To the latter belongs, *besi les* Pietro Cavallini, who is mentioned below, Giovanni da Pisa, who executed himself the beautiful mosaic work for his altar-piece at Arezzo.

APOLLONIUS, of Greece, 1250. Many works in the church of St. Mark at Venice, where several other Greek artists were employed. Works in the Battistero of S. Giovanni in Florence.

ANDREA TAFI, of Florence, 1270. A colossal Christ in the Battistero of S. Giovanni at Florence, and other small works there.

ANTONIO TAFI, of Florence, 1300. Various works in several churches and convents in Florence.

GERVINO, of Spoleto, 1320. Various works at Spoleto, Perugia, and Siena, but especially in the cathedral of Orvieto.

ANDREA, of St. Miniato, 1320. Works at St. Miniato, and in the cathedral of Orvieto.

LAPO, of Florence, 1320. Works in the cathedral of Orvieto, and at Florence.

UGOLINO, of Florence, 1320. Works in the cathedral of Orvieto, in several convents in Tuscany and in the Ecclesiastical States.

CORSO DI DOMENICO, of Orvieto, 1320. Works in the cathedral of Orvieto.

PIETRO CAVALLINI, of Rome, 1320. The ship of Giotto in St. Peter's, at Rome. The façade of S. Paolo without the city. The façade of S. Maria in Trastevere, at Rome. The original drawing of the ship by Giotto is in the convent of the Capuchins at Rome.

CONSIGLIO, of Monte Leone, 1320. Works in the cathedral of Orvieto.

GHINO, of Monte Leone, 1320. Works in the cathedral of Orvieto.

COLA, of Monte Leone, 1320. Works in the cathedral of Orvieto.

SCAGLIONE, of Assisi, 1320. Many works in the cathedral of Orvieto, at Assisi, Loreto, and other places.

ANGIOLETTO, of Gubbio, 1320. Works

in various churches at Rome, in the Ecclesiastical States, and in the cathedral of Orvieto.

BONNINI, of Perugia, 1310. Many works at Perugia, and in the cathedral of Orvieto.

ANGELUCCIO LANDI, of Rome, 1340. Various works at Rome, and in the cathedral of Orvieto.

ANDREA LANDI, of Rome, 1340. Various works at Rome, at Siena, and in the cathedral of Orvieto.

NELLO JACOPINI, of Rome, 1340. Various works at Rome, and in the cathedral of Orvieto.

ANDREA CIONE, of Florence, 1360. Many works at Florence, and in the cathedral of Orvieto.

TINO DI BIAGIO, of Assisi, 1360. Many works at Assisi, Spoleto, and in the cathedral of Orvieto.

NICCOLA D'ANDREA, of Rome, 1360. Various works at Rome, and in the cathedral of Orvieto.

MATTEO CIONE, of Florence, 1360. Many works at Florence, Siena, Pisa, Lucca, and in the cathedral of Orvieto.

MATTEO DA BOLOGNA, of Bologna, 1360. Various works at Bologna, and in the cathedral of Orvieto.

LORENZO DI CASALE, of Casale, 1360. Some works in the cathedral of Orvieto.

AMBROGIO, of Florence, 1370. Many works at Florence, and in the cathedral of Orvieto.

FRANCESCO, of Florence, 1370. Many works at Florence, Pisa, Lucca, Siena, and in the cathedral of Orvieto.

LIPPO, of Florence, 1380. Many works at Florence, Lucca, Assisi, and in the cathedral of Orvieto.

#### PAINTERS.

GIOVANNI CIMABUE, of Florence. Born 1240; died 1300. The back of the altar in St. Cecilia's. A Madonna in S. Croce. A S. Francesco. A Madonna, with the infant Jesus and many angels, upon a gold ground, now in

the gallery at Florence. An altarpiece for S. Francesco at Pisa. A Madonna, a S. Agnesa, and a Christ, at the same place. The life of Christ, and of S. Francesco, at Assisi. Works in S. Spirito, and the celebrated Madonna in S. Maria Novella at Florence. He was a pupil of the Greek masters who were employed in the Capelle de Gondi in S. Maria Novella, at Florence. He executed a crucifix in wood for S. Croce at Florence, and also attempted to paint in fresco.

**GIOTTO**, of Vespignano, in Tuscany. Born 1276; died 1336. Annunciation of the Virgin Mary in the chapel of the high altar, together with the altarpiece in the abbey at Florence. A coronation of the Madonna, an Annunciation, and the life of St. Francis, in the refectory of S. Croce, in the same city. The life of S. Giovanni Battista in the church del Carmine, at Florence. A St. Francis at Pisa. Several paintings in the Campo Santo at Pisa. Various paintings in the old church of St. Peter at Rome. Design for the ship by Giotto in St. Peter's, at Rome. Various works in the Minerva, in that city. Various works at Ravenna, Ferrara, Arezzo, Avignon, and Urbino. Portraits of Dante, Brunetto, and Clement V. He was a pupil of Cimabue, and the real father of modern painting.

**BUONAMICO BUFFALMACCO**, of Florence, 1300. The life of our Saviour in the church of the nunnery of Faenza, at Florence. Life of St. James in the abbey of Settimo. Paintings in S. Petronio, at Bologna, at Assisi, at Arezzo, in S. Paolo and the Campo Santo at Pisa, at Cortona, at Perugia, in S. Maria Novella at Florence, and in other churches there.

**ODERIGI D'AGUEBIO**, of Agubbio, 1300. Many admirable miniatures for the library of Pope Benedict IX. at Rome. **FRANCO BOLOGNESE**, of Bologna, 1300. Extremely beautiful miniature paint-

ings for the library of Pope Benedict IX.

**Puccio CAPANNA**, of Florence, 1310. Paintings in the church of St. Francis at Assisi; in the church of S. Trinità at Florence; in that of St. Francesco at Pistoja, and in the church of S. Domenico, in the same town, a crucifix, a Madonna, and a S. Giovanni. Many other works at Bologna and Florence. He was a pupil of Giotto.

**DI CICCIO**, of Siena, 1310. Many works at Siena, Florence, Pisa, and Lucca.

**GIOVANNI BONNINI**, of Assisi, 1320. Many works in the cathedral of Orvieto.

**Puccio**, of Gubbio, 1320. Many works in the cathedral of Orvieto.

**Gecco**, of Gubbio, 1320. Many works in the cathedral of Orvieto.

**FRANCESCO GIACOMO**, of Camerino, 1320. Many works in the cathedral of Orvieto.

**OTTAVIANO DA FAENZA**, of Faenza, 1320. A Madonna over the gate of S. Francesco at Faenza. Many works in S. Giorgio, at Ferrara, at Bologna, at Faenza, and other places.

**LELLO**, of Perugia, 1320. Various works at Perugia, and in the cathedral of Orvieto.

**TABDEO GADDI**, 1320. Many works in S. Croce at Florence; in the convent and church of S. Spirito, S. Stefano del Ponte Vecchio, the Oratorio di S. Michele in Orto, and the church of the Servites, in the same city. Works in fresco at Arezzo, at S. Agostino, at Pisa, and in the Capitolo of S. Maria Novella at Florence. Next to Stefano, he was the most eminent of the pupils of Giotto.

**PACE DE FAENZA**, of Faenza, 1320. Various works at Bologna and Faenza, and in the cathedral of Orvieto. He was a pupil of Giotto.

**SIMONE MEMMI**, of Siena, 1320. Portrait of Petrarch's Laura. Many works at Avignon, at Rome, and more especially in the palace della Signoria at

Siena. Many works in S. Maria Novella and in the cathedral at Florence, and in the Campo Santo at Pisa. He was a pupil of Giotto, and excelled in many branches of the art.

PIETRO LAURATI, of Siena, 1320. The Presentation in the Temple on the staircase of the hospital at Siena. Various works in the Campo Santo at Pisa. A Madonna, with angels, in S. Francesco at Pistoja. The chapel of the high altar in the church della Pieve at Arezzo, besides several other pictures there. Many works at Rome and Cortona. He was a pupil of Giotto.

UGOLINO, of Orvieto, 1320. Many works in the cathedral of Orvieto.

GIUGIELMO DA FORLÌ, of Forlì, 1320. The chapel of the high altar in the church of S. Domenico at Forlì, besides many other works in that and neighbouring towns. He was a pupil of Giotto.

SILVANO, of Florence, 1320. An exquisite Madonna in the Campo Santo

at Pisa, in which he surpassed his master, Giotto, both in design and colouring. Works in the convent of S. Spirito at Florence, for which he painted an admirable picture of the Transfiguration. Many works in Ara Cœli at Rome, St. Peter's at Milan, at Pistoja, and other towns in Italy. He was a pupil of Giotto, whom he excelled in colouring and design; he was particularly distinguished for the representation of the naked figure, and the movement of figures under draperies.

PIETRO CAVALLINI, of Rome, 1320. Many works at Rome, where he executed in mosaic the ship of St. Peter, after the drawings of Giotto. Works, in fresco, in Ara Cœli, S. Maria in Trastevere, St. Cecilia in Trastevere, and St. Peter's at Rome. Works in S. Marco and S. Basilio at Florence. A crucifixion at Assisi and at Orvieto. He was a pupil of Giotto, and of distinguished merit in fresco.

(To be continued.)

## THE DOMESTIC COMMONPLACE-BOOK;

*Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.*

METHOD OF ASCERTAINING THE PURITY OF SULPHUR, CHIEFLY WITH REGARD TO ARSENIC.

THE sulphur which is procured in the roasting of copper ores is apt to contain, besides earthy impurities, a very notable portion of *arsenic*; while, on the other hand, the sulphur imported from Sicily, in particular, is free from this contamination. As this article forms one of those remedies which are frequently resorted to as a domestic medicine, it is certainly a matter of some importance to ascertain, in an easy and expeditious manner, its purity, which may be accomplished by the following process:—

Take 100 grains of the sulphur to be examined; put it into a Florence flask, and pour over it about four ounces of oil of turpentine; heat the mixture over a lamp till it has boiled for a few minutes, then pour the solution, whilst hot, into a six or eight-ounce vial, stop it with a cork, and shake it till the liquor has cooled down to the temperature of the hand. It will now be quite turbid with sulphur that has separated from the oil during cooling, and being filtered through tow, placed in a glass funnel, a clear fluid will be obtained. This being done, transfer the oil again upon the sulphur remaining in the flask, and let it be heated and filtered a

second time. By repeating this operation four or five times, there will be left only a brownish orange residue, on which the oil refuses to act any longer. This residue, being laid on a piece of earthen-ware, is to be exposed to a heat not higher than that of melting lead, till it ceases to exhale any sulphureous vapour; being then rubbed up with a little moistened charcoal, and pressed into the bowl of a tobacco-pipe, or any other convenient vessel, it is to be heated nearly red hot, upon which a white vapour will arise, and shew itself to be arsenic by its peculiar garlic odour. The sulphur precipitated from the oil of turpentine may be entirely freed from this latter by exposure to the air and light for a day or two; it will then be of a beautiful sparkling yellow colour, far superior to that of common flowers of sulphur, and entirely inodorous. The common English sulphur, or roll brimstone, sometimes contains full  $\frac{1}{2}$  of insoluble residue, chiefly composed of arsenic. The best Sicilian sulphur contains hardly more than three per cent. of residue, which is a mixture of different kinds of earths: hence it affords no arsenical odour when heated with charcoal; and this is the reason of the universal preference given by the manufacturers of oil of vitriol, or sulphuric acid, to Sicilian over English sulphur.

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PREPARATION OF SCENT-BAGS, TO PRESERVE CLOTHES FROM BEING INJURED BY MOTHS, &c.

Take the tops of rosemary, lavender, rose-leaves, the chippings of cedar, cassia lignea, and sassa-

fras wood; reduce these substances to a coarse powder, sprinkle them over with a few drops of otto of roses, and sew them up in a coarse muslin or silken bag. These bags, when laid in the wardrobe among garments, not only impart to them a pleasant scent, but contribute also to preserve the clothes from being injured by moths and other insects.

HUNGARIAN METHOD OF MAKING EXCELLENT BREAD WITHOUT YEAST.

Lighter, whiter, and better flavoured bread than that made at Debretzin, in Hungary, is seldom to be met with; and as this bread is made without yeast, about which such a hue and cry is often raised, and with a substitute which is a dry mass, that may be easily preserved and transported, nay, which may be kept six months or more, I deem it necessary that the process should be more known. The ferment is thus made:—Two handfuls of hops are boiled in four quarts of water; this is poured upon as much wheaten bran as can be well moistened by it; to this are added four or five pounds of leaven; when this is only warm, the mass is well worked together to mix the different parts. The mass is then put in a warm place for twenty-four hours, and after that it is divided into small pieces, about the size of a hen's egg or a small orange, which are dried by being placed upon a board, and exposed to a dry air, but not to the sun; when dry they are laid by for use, and may be kept half a year. This is the ferment, which may be used in the following manner:—For baking of



six large loaves six good handfuls of these balls, previously broken into pieces, are taken (the loaves measure near half a cubic yard), and dissolved in seven or eight quarts of warm water. This is poured through a sieve into one end of the trough, and three quarts more of warm water are poured through the sieve after it, and what remains in the sieve is well pressed out. This liquor is mixed up with so much flour as to form a mass of the size of a large loaf. This is strewn over with flour; the sieve, with its contents, is put upon it, and the whole is covered up warm, and left till it has risen enough, and its surface has begun to crack; this forms the leaven. Then fifteen quarts of warm water, in which six handfuls of salt have been dissolved, are poured through the sieve upon it, and the necessary quantity of flour is added, and mixed and kneaded with the leaven: this is covered up warm, and left for about one hour. It is then formed into loaves, which are kept in a warm room half an hour, and after that they are put into the oven, where they remain two or three hours, according to the size. The great advantage of this ferment is, that it may be made in great quantities at a time, and kept fit for use. Might it not, on this account, be useful on board of ships, and likewise for armies when in the field?

#### RULES FOR ASCERTAINING THE STRENGTH OF MATERIALS.

The following rules for ascertaining the strength of materials being new, and of practical utility, it is presumed they are worthy of a

place in a publication devoted to the diffusion of useful knowledge.

Put  $f$  = the direct strength, or cohesive force of a square inch of the material;

$b$  = the breadth;

$c$  = the depth, or the dimension in the direction of the pressure; and

$l$  = the length. Then the lateral or transverse strength of a rectangular beam or bar, is  $\frac{f b d^2}{6 l}$

if supported at one end, and  $\frac{2 f b d^2}{3 l}$  if supported at both ends.

The lateral strength of a square beam or bar, when its diameter is placed vertically, is  $\frac{f d^3}{24 l}$  if sup-

ported at one end, and  $\frac{f d^3}{6 l}$

supported at both ends. In this case  $d$  is the diagonal. The strength of a square beam is least when the force is in the direction of the diagonal.

The lateral strength of a solid cylinder is  $\frac{f p r^3}{4 l}$  if supported at

one end, and  $\frac{f p r^3}{l}$  if supported

at both ends. In this case  $r$  is the radius, and  $p = 3.14159$  &c.

The lateral strength of a tube, or hollow cylinder, is  $\frac{f p (R^4 - r^4)}{4 R l}$

if supported at one end, and  $\frac{f p (R^4 - r^4)}{R l}$  if supported at both

ends.

The lateral strength of a triangular beam or bar, is  $\frac{.05643 f b d^2}{l}$

if supported at one end, and  $\frac{.22572 f b d^2}{l}$  if supported at both

ends.

The strength of a solid cylinder, pillar, or column, to resist a force acting in the direction of its axis, is  $8f p r^2$  where  $e$  is the extension of the material at the time of fracture. The diameter of a column may be so great in proportion to its length, that a less force than that

necessary to bend it, would crush it. The force necessary to crush a homogeneous solid cylinder, is  $8f p r^2$ .

If the rule above given be correct, the following table will shew the weight that would break or crush cylinders of different kinds of materials:—

Materials.	Direct strength of a * square inch.	Weight in lbs. that will crush a cylinder an inch in diameter.	Weight in lbs. that will crush a cylinder whose base is one foot in area.
	lbs.		
Cast iron . . . . .	53,000	314,160	57,600,000
Lead . . . . .	3,000	18,849	3,456,000
Freestone . . . . .	1,000	6,283	• 1,152,000
Fine freestone . . . . .	205	1,288	236,160
Brick . . . . .	280	1,759	322,260

ECONOMICAL METHOD OF MAKING  
FIRE-BALLS FOR FUEL.

Take a ton of common clay, free from stones, add to this from seven to eight bushels of sifted small-coal, and as much dung (or any other vegetable substance that can be procured at a cheap rate, for example, the exhausted tanner's bark,) as will work with the clay into a homogeneous mass. Having done this, form the mass into such sized balls or lumps as will suit your fire-grate. In the Low Countries, where the peasants are acquainted with the advantages of this cheap fuel, the size of the balls is usually three or four inches square; though they may be made either larger or smaller, according to the quantity of fire required. When the mass has been formed into lumps or balls, it will be necessary to lay them in a shed to dry gradually for use, for they then burn much better than when newly made and still wet. But in case you are obliged to use them immediately,

it is very proper to lay a few of the balls either behind or near the fire, to get dry speedily. When the fire burns clear, place some of the balls in the front of the grate, as you do with large or round coals, when the advantages of these fire-balls will soon become evident, for they not only burn exceeding clear, without much smoke, but give also a more lasting heat than an equal quantity of coals would afford. From some experiments that have been made in this metropolis, we are authorised to state the following particulars.—The charge of a load of clay does not exceed 5s. or 6s.; the labour of making up the balls about 2s. 6d. dung 2s. small-coal, called slack, worked up with the clay and dung (supposing the coals at 2s. per bushel,) 12s.: and thus it appears that the whole cost of making up a ton of clay will not exceed 1l. 1s.; though it might be easily shewn that the balls thus produced are preferable to, and will do much more service than, a chal-

dron of coals.—Those who are inclined to make use of this economical fuel are to take notice, that the balls are not to be laid on till the fire burns clear and brisk.

#### PREPARATION OF CARMINE AND COCHINEAL LAKE.

This very rich vivid crimson colour, which *stands well*, was originally prepared from an insect called *Kermes (Coccus Ilicis)*, from which it takes its name; but is now obtained from the cochineal insect, the colouring matter of which is extracted, and chemically combined with the earth of alum or alumine. It is best prepared in the following manner:—

Into a 14-gallon boiler of well-tinned copper, put 10 gallons of distilled or very clear rain-water; spring-water will not do. When the water boils, sprinkle in by degrees 1 lb. of fine cochineal, previously ground in a clean marble mortar to a moderately fine powder; keep up a slow boiling for about half an hour, and then add 3½ oz. of crystallized super-carbonate of soda; in a minute or two afterwards draw the fire, and add to the liquor 1½ oz. of alum, previously finely pulverized; stir the mass with a clean stick till the alum is dissolved; then leave it to settle for half an hour; draw off the clear liquor with a glass syphon, and separate the sediment from the residue by straining it through a close linen cloth. Replace the clear liquor in the boiler, and stir in the white of two or three eggs, previously well beaten with a quart of water: then light the fire again, and heat the liquor till it begins to boil, at which time the albumen

of the egg will coagulate and combine with the basis or earth of the alum and the finest part of the colouring matter. This sediment is carmine, which being separated by filtration, and well washed in the filter with distilled water, is to be spread very thin on an earthen plate, and slowly dried on a stove, after which it is ready for use. The finest part of the colouring matter of the cochineal being thus separated, the residue is usually employed in the preparation of lake, in the following manner.

#### *Preparation of Cochineal Lake.*

Add 2 lbs. of subcarbonate of potash to the red liquor from which the carmine was precipitated, and return it into the boiler, together with the dregs of the cochineal, and boil the whole gently for about half an hour; then draw the fire, and after the sediment has subsided, draw off all the clear liquor into clean earthen-ware vessels. Then pour upon the sediment a second alkaline ley, prepared by dissolving 1 lb. of subcarbonate of potash in two gallons of water, and boil this also upon the dregs for half an hour, by which process the whole of the colouring matter will be extracted. Separate by filtration the liquor from the dregs, and return both the alkaline solutions into the boiler. When this bath is as hot as the hand can bear, add, by degrees, 3 lbs. of finely pulverized alum; observing not to add a second portion till the effervescence from the first has entirely subsided. When the whole of the alum has been put in, raise the fire till the liquor simmers, and continue it at this temperature for

about five minutes, at which time if a little is taken out and put into a wine-glass, it will be found to consist of a coloured sediment diffused through a clear fluid. On suffering the mixture to stand undisturbed for some time, the greatest quantity of the clear fluid may be decanted, and the residue put on a filter will then deposit the coloured lake, which, after being repeatedly washed with clear soft water, must be covered with a cloth, and suffered to remain for a few days till it is half dry, after which it may be taken from the filter, made up in small lumps, and carefully dried on a stove. In this manner 1 lb. of the best cochineal affords rather more than  $1\frac{1}{2}$  oz. of carmine, and  $1\frac{1}{4}$  lb. of red lake.

#### EASY METHOD OF TAKING IMPRESSIONS OF MANUSCRIPTS.

*To the Editor.*

SIR,—I have lately seen the following process for copying writing practised by a friend of mine, which I think deserves to be made more generally known; you therefore will perhaps have the goodness to allow it a corner in your next *Repository*. The process is as follows:—

Put a little sugar into your writing-ink, so that the writing made with the ink will remain glutinous or adhesive to the fingers. When a copy is required, take some unsized paper, moisten it lightly with a sponge, and lay it upon the writing. Then take a flat iron, such as is used by laundresses, moderately heated, and press it gently over the unsized paper, the counter-proof or copy will be produced immediately. The quantity of sugar

required must vary according to the nature of the ink: but there is no difficulty in finding by a few trials the requisite quantity; for the object of the sugar is merely to prevent the ink from drying rapidly. I am, with respect, your constant reader,

FREDERICK CLARK.

Bermondsey, Sept. 12, 1816.

#### SINGULAR METHOD OF COPYING PICTURES, AND OTHER OBJECTS, BY THE CHEMICAL ACTION OF LIGHT.

Those who are familiar with chemistry are well aware of the singular effect of light upon metallic solutions, and other bodies of nature. An ingenious philosopher, Mr. J. Wedgwood, availed himself of the property which a solution of silver in nitric acid possesses, when exposed to light and air, for copying paintings on glass, making profiles, &c. The solutions of this metal, it is well known, when applied to paper, and then exposed to light, become speedily blackened. Therefore if we cover white paper with a dilute solution of nitrate of silver, and place it behind a painting on glass, which is exposed to the direct rays of the sun, the rays which pass through will blacken the paper: but the shades will be more or less deep in proportion to the intensity of the light transmitted through the different parts of the glass. When the glass is perfectly transparent, and consequently allows a free passage to the rays of light, the paper will become quite black; where the glass is perfectly opaque, and where consequently no rays can pass, the paper remains white; and there

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will be degrees of the intensity of the shadow of every variety of opacity between these two extremes. Pictures thus produced, although they are not sensibly affected by the light of candles and lamps, are soon destroyed by the light of day, which causes all the paper to become black. They must therefore be kept in darkness; and they may readily be preserved by being placed between the leaves of a book, or black paper. Besides the application of this property, which the solar light exercises upon the solution of nitrate of silver for copying the lights and shadows of paintings on glass, it may be applied to other purposes. By means of it delineations may be made of all such objects as are partly opaque and partly transparent. The fibres of leaves, and the wings of insects, may be pretty accurately represented by this process, by causing the solar rays to pass through them, upon paper impregnated with a solution of silver; and Sir Humphrey Davy has found, that the images of minute objects produced by means of the solar microscope, may be copied without difficulty on prepared paper: he recommends one part of dry nitrate of silver dissolved in ten parts of water; and this is sufficient to enable the paper to become blackened, without impairing its texture.

## BIOGRAPHICAL SKETCHES AND ANECDOTES.

### ACCOUNT OF CZERNI GEORGE.

THE following particulars of Czerni George, who, as the chief of the Servians, some years since attracted a considerable portion of the public attention by his obstinate resistance against the Turks, are extracted from the narrative of a Russian officer, who was the bearer of the consecrated oil presented by his sovereign for the use of the Servian churches, and visited Moldavia, Wallachia, and Servia in 1808. The result of his observations was published at Moscow in 1810.

Czerni George was born in the vicinity of Belgrade. From his earliest years he cherished an irreconcilable enmity to the Turks, who then ruled his unfortunate country with an iron sceptre. While yet a youth, he happened to

meet a Turk who imperiously commanded him to stand out of his way, at the same time threatening to shoot him if he failed to comply. Czerni George, however, prevented the execution of this menace by extending the Turk lifeless upon the ground. To avoid the dangerous consequences which this deed would have infallibly drawn upon him, he fled to Transylvania. He was then eighteen years old, entered into the Austrian service, and soon became a subaltern officer. Another tragic circumstance compelled him a second time to seek his safety in flight. His captain was about to punish him for some fault which he had committed, when he killed him also, and immediately hastened back to his native country. Here he adopted a new pro-

fession, better adapted to his disposition, and became the chief of a band of robbers. It should be observed, that in Servia, Albania, and all over Greece, bands of malcontents, resident in the woods, wage incessant war with the Turks, and style themselves *Κλεπταί*, that is, thieves or robbers. They attack the Turks only, and are considered by the Greek peasants as heroes and avengers, and received in triumph by them in the villages where there are no Turkish inhabitants. From his haunts in the thickest woods, Czerni George often fell upon the Turks and cut off great numbers of them. His fury spared neither sex nor age. Women, children, and the aged belonging to this detested nation, were alike sacrificed by him. The Turks, by way of retaliation, executed twenty-six of the principal Servians, and among the rest an archimandrite, and armed a considerable force for the purpose of attacking Czerni's band: but the oppressed Servians assembled from all quarters to support their avenger. His aged father alone, who had hitherto been his constant companion, now forsook him, with severe reproaches for the cruelties which he had perpetrated, the blood of so many innocent victims which he had shed, and the extreme danger into which he was about to plunge his country; nay, even with threats that he would betray him and all his associates to the Turks. In vain did Czerni endeavour to dissuade him from his intentions; he set off and took the direct road to Belgrade. Czerni followed him, and made a last attempt to divert him from his purpose, but finding the old man in-

flexible, he drew forth a pistol, and shot the author of his own life dead upon the spot.

The contest with the exasperated Turks was long and obstinate. It was difficult for the leader of an undisciplined banditti to overcome a people who had learned the art of war from the Europeans. By degrees, however, the Servians also learned to conquer; and Czerni George, encouraged by the advantages which he had gained, forsook his inaccessible forests, laid siege to Belgrade, and by his persevering bravery compelled the Turkish garrison to surrender on the 1st of December, 1806. Thus did a man of low birth, and without education, exalt himself into the deliverer of his country and the supreme head of his people.

During the siege of Belgrade a meeting of the chief nobility and clergy was held at Semendria, and having appointed the Archbishop of Servia their president, they took upon themselves the government of the country. They not only constituted themselves the ruling power in regard to the civil administration, but designed also to combine with it the legislative authority and the command of the army. No sooner was Czerni George informed of these proceedings, than he hastened to Semendria, annulled the resolutions of the assembly, and announced in a proclamation, that "so long as Czerni George shall live, no person shall presume to exult himself above him, as he alone is sufficient and wants no adviser."

Since this emphatic declaration he has governed the people and the senate of Belgrade with all the

authority of an arbitrary sovereign. As an instance of his despotism I shall mention the following fact, communicated to me by M. Rodophinikin, counsellor of state. On the death of a wealthy Servian who had left several young children, the senate very humanely determined to possess themselves of his property. M. Rodophinikin remonstrated against this procedure. One of the senators, who had been at Vienna, asserted that he had there witnessed a similar circumstance, as a stranger had of his own accord assumed the management of the property of a person who had died, though he had left an infant son. M. Rodophinikin had very great trouble to make the senate comprehend, that this stranger was a legal guardian, to whom the administration of the property was entrusted only during the minority of the heir, and till the latter was capable of taking it into his own hands. He painted the excessive injustice of such a confiscation in such lively colours, that he obtained of the assembly an unanimous decree in favour of the heirs. The senate suddenly received a letter from Czerni George, who was then at his country-house, above 50 miles from Belgrade, directing that all the mills belonging to the deceased should be annexed to his possessions. What more could the benevolent advocate of the orphans then do in the affair? It is almost superfluous to observe, that the Servian senate punctually obeyed the commands of Czerni George, and then took possession themselves of the remainder of the property.

The conduct of this chieftain to the Pacha of Belgrade, after

the reduction of that fortress, will serve to illustrate the extraordinary hatred that he bears to the Turks. By the capitulation the pacha had obtained the assurance, that he might depart freely with his whole retinue, and travel unmolested through Servia. An escort of 500 Pandours was to accompany him to the frontiers, and to protect him from insult on the part of the people. Czerni George gave him the most solemn asseveration, that he had nothing to fear in his passage through Servia. The aged pacha quitted the city with 270 persons belonging to his household, and all of whom, excepting the pacha himself and six of his principal officers, were disarmed. Scarcely were they two miles from Belgrade, when the Pandours suddenly drew their sabres, and began in cold blood to slaughter these devoted victims. The pacha and his six officers made an heroic resistance, cut their way through the assassins, and reached a cavern, where they were overpowered, but not till they had dispatched at least twice the number of Servians. On the same day Czerni George issued orders for the execution of the forty Turks who had remained behind at Belgrade. These unfortunate wretches sought refuge in a house, where they defended themselves with the resolution of despair, till the Servians set it on fire, and they perished in the flames. A Servian officer asked Czerni George what was to be done with the women belonging to the murdered Turks. "Let them starve!" was his reply. Fortunately all the Servians are not possessed of such cruel dispositions; one of them proposed to sell these

wretched females to the Austrians, and his suggestion was adopted.

It would require volumes to detail all the cruelties practised by Czerni George. I shall therefore conclude this subject with the following trait:—In 1807 he caused his brother to be hanged for some trifling faults which he had committed.

Czerni George is at present (1810) 46 years old; tall and well made. His face is long, broader below than above, his eyes are small and sunk in his head; he has a sharp nose and brown complexion. He wears very small mustachios. His hair is tied behind into a tail which reaches all down his back, and he turns it up in front, which makes his forehead appear uncommonly large. His dress is very simple, differing in no respect from that of the rustics, except in a pair of pistols and a dagger which he constantly carries with him. His clothes are neither elegant nor clean. His ardent and vehement spirit is disguised under a cold and unfeeling manner. He passes whole hours without uttering a word: but whenever he drinks brandy, he always mutters a prayer. He can neither read nor write. It is to his per-

sonal bravery alone, favoured by fortune, that he owes all the power and fame which he enjoys.

He has two sons and four daughters. One of the latter is married to a Servian of high distinction. His eldest son, Alexis, now fifteen years old, at the time of my visit resided with M. Rodophinikin, and was assiduously engaged in learning the Russian language. His quickness of apprehension is not less worthy of admiration than his corporeal agility. His favourite amusement is to kill birds by throwing stones at them. It is not unlikely that he will soon imitate his father, and make war upon the Turks instead of the birds.

Czerni indulges once a year in the chase, in which he is accompanied by three or four hundred Pandours. The whole produce, consisting of wolves, foxes, wild goats, and deer, is publicly sold to the best bidder.

His real name is George Petro-witsch. He is indebted for the surname of *Czerni*, or *the Black*, not so much to his naturally dark complexion, as to the anger of his mother, who gave him that appellation when he made her a widow by the murder of his father.

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## MISCELLANIES.

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### CELINDA, OR THE WISHES: A TALE.

THE youthful Celinda possessed a handsome person, a good understanding, and an excellent heart, yet she was not happy. As is sometimes the case, she set a greater value upon the blessings she did not possess, than upon those which

she enjoyed. Though handsome, her beauty was not of that striking kind which challenges admiration; and though endowed with good sense, her coldness of manner, and want of natural vivacity, often made her listened to with inattention:



hence she frequently saw women, who were really inferior to herself, distinguished in society, while she was overlooked; and this often mortified her. One evening, when she had returned in worse spirits than usual from an assembly where she had been totally eclipsed by the beautiful Bellaria, while she sat lost in reverie, she was surprised at hearing her own name pronounced in a soft voice, and looking up, she saw at her side a lovely female, the charms of whose countenance were heightened by a look of celestial benignity. "In me," cried she to the astonished Celinda, "you behold one of that race whom the children of men denominate sylphs: our office is to protect mortals from the machinations of the evil genii, and to each of us is assigned the charge of a human being. You, Celinda, have, from your birth, been my care: I see, with pain, languor and disappointment destroy the fair promise of your youth, and I come to restore you to that cheerfulness which suits the present delightful period of your life. Beauty, wit, fortune, are before you; chuse from among them that which will render you most happy, and it shall be yours: but as mortal judgment must be fallible, you will have permission to resign what you have chosen, if at the end of one year you find yourself disappointed of the happiness you hoped it would bestow; and this favour will be granted to you three times, but the third trial must fix your choice. My power to indulge you will then be at an end."

Which of our lovely young readers has not already decided, that the choice of Celinda was beauty?

The sylph breathing on her, pronounced some unintelligible words, and disappeared. Celinda, turning to a mirror, saw with delight a visible improvement in features which were before lovely; her eyes sparkled with increased lustre, her cheek, naturally pale, now glowed with the brightest bloom, and the most captivating smiles played round her pretty mouth: in short, the sylph had bestowed upon her that bewitching something, for which, as we cannot express it in our own language, we have borrowed the French term, *je ne sais quoi*.

For a short time Celinda believed that the sylph had bestowed upon her perfect happiness; wherever she went admiration followed her, and her young companions stood no chance of being noticed in her presence: but though Celinda was for a short time delighted with the sensation caused by her beauty, her heart was too feeling to be long occupied by the pleasures of vanity. The joys of friendship were necessary to her existence, and amongst the crowd of her admirers she found no friends; her beauty had alienated the regard of her female acquaintance, and there was not one of her lovers who touched her heart. "How foolishly have I judged," said she to herself, "in supposing that admiration could bestow happiness! it gives me no other sensation than *ennui*." Her *ennui*, however, was not of long duration: one of her female friends, named Melissa, vexed at finding herself thrown into the shade by the charms of Celinda, opposed to her fascinations the weapons of wit and ridi-

cule. Melissa was not pretty, but she had an infinite share of vivacity and humour; her *bons-mots* never failed to excite a smile, and she soon began to rob Celinda of some of her admirers. A professed rivalry now commenced between the wit and the beauty. Celinda, who had thought admiration not worth her notice while she was sure of exciting it, now made every effort to gain it: she lavished her smiles indiscriminately on all who approached her; she studied the most becoming attitudes, and even called in the aid of unnecessary dress; but all was in vain; every body said, "How beautiful Celinda looks!" but, unfortunately, they added, "What a pity she has not the wit of Melissa!" and even those who were most enthusiastic in praise of her charms, deserted her as soon as Melissa appeared. The latter, in fact, possessed many requisites to gain popularity which the former wanted: she covered the most profound dissimulation by an appearance of frankness and sincerity; and, though she estimated her talents at even more than their worth, nobody knew better how to assume the appearance of humility. Celinda saw her votaries diminish daily; and her only consolation was, that the time rapidly approached when she would be allowed to make a fresh choice.

At last the happy day came, and Celinda, whose agitation of mind had prevented her sleeping, watched impatiently for the moment in which the year was to expire, that she might utter aloud her wish to exchange the gift of beauty for wit. The moment she had expressed it, she was sensible of a total change

in her ideas, a new world seemed to open to her, and for some time she might be said to rove through enchanted regions. She repeated exultingly to herself, that she had at length found true happiness; but she was soon compelled to allow, that even the pleasures of wit are not without alloy: the brilliancy of her talents quickly made her the oracle of the circle in which she moved, and, in consequence, she was surrounded by scribblers of all denominations. Our poor Celinda now found herself in the situation of the man in the fable, who determined to please all, but tried in vain to please any body. Though liberal in praising the beauties, she was equally free in pointing out the defects of such works as were offered to her inspection; and authors in those days—remember, reader, we are speaking of old times—could not bear to be told of their defects. She was accused of fastidiousness, of want of judgment, and even of envy: this abuse afflicted her, but a circumstance occurred which rendered her for a while insensible to it.

She had hitherto parried all the attacks made upon her heart, but she was subdued at last by the silent homage of the young and handsome Florimon, who approached her with the timidity generally attendant on sincere affection. As the ill treatment she had met with induced her, in a great measure, to give up her time to literary pleasures and pursuits, she was not sorry to have a friend who could participate in them; and it was only as a friend that Florimon begged to be admitted to her society. Never before had Celinda

enjoyed such perfect happiness: the taste and understanding of Florimon rendered him a delightful companion, and they wandered together through the flowery regions of poetry, till their friendship, by degrees, assumed so tender a character, that Celinda could no longer hide from herself that esteem with her had softened into love. The discovery, however, did not displease her; she accepted the offered heart of Florimon graciously, and the time was fixed for their nuptials, when the faithless Florimon, allured by the immense wealth of Sophronia, forgot his vows to Celinda, and gave his hand to a woman whose only charm was her money.

The world gave Celinda credit for the apparent stoicism with which she bore her disappointment, but it sunk deep into her heart; and her only consolation was, the idea of the revenge which she knew she had the power of taking on her perfidious lover. The year of trial was just expired, and our young readers will better conceive than we can describe, the feverish impatience with which she waited for its close, that she might obtain riches even superior to those for which she had been sacrificed. The happy moment at length arrived, and she was upon the point of uttering her wish, when her guardian sylph stood before her. "Rash Celinda," cried she, "have not two disappointments taught you the necessity of making a prudent choice of your third wish? Have you forgotten that with it my power ends?"

We shall not repeat the arguments used by the sylph to induce

Celinda to deliberate before she made a third choice. To be revenged on the perfidious Florimon, who she was conscious still loved her, appeared to Celinda the only thing worth wishing for; and the sylph, finding it vain to argue against riches, quitted her with a sigh, and a promise that the ensuing day her wealth should be boundless.

Intent more on mortifying Florimon than on her own gratification, Celinda now shone forth as the arbitress of fashion; she dazzled all her friends by her luxurious and expensive manner of living; but when the first violence of her resentment was over, she heartily repented of her choice. The possession of wealth afforded her even less pleasure than she had derived from her two former wishes: naturally simple and temperate in her tastes and habits, the luxury with which she was surrounded soon became disgusting to her, and in a little time she had the mortification to perceive, that the principal gratification which her friends appeared to derive from the costly entertainments with which she regaled them, was the opportunity they afforded to satirize her taste, and abuse her extravagance. Celinda, in despair at receiving, as she thought, in every instance such unmerited ill treatment, resolved to fly from polished society, and to seek no other pleasures than those of benevolence.

Naturally ardent and enthusiastic, she entered upon her new pursuit with the hope of finding in it that happiness so eagerly, and hitherto so vainly, sought; and for some time she was not disappoint-

ed: from her bounty the poor and destitute were sure of meeting instant relief; and could she have known what it was to moderate her desires, she might now have enjoyed the purest and most permanent happiness of which human nature is susceptible: but she was shocked and disappointed to find, that her bounty was often repaid with ingratitude; that her generosity, instead of being an encouragement to honest industry, was too often used as the support of idleness; and that far from being satisfied with moderate assistance, the expectations of her dependants increased in proportion to her munificence. Bitterly did she now arraign the folly of her choice, but she did not, as before, long for the expiration of the year: the last day of it, however, arrived, and her celestial guardian once more stood before her. Celinda received her with an abashed and mortified air; her eyes, filled with tears, were cast upon the ground. "Well, Celinda," cried the benevolent sylph, "have I augured rightly? or does the possession of riches afford you the happiness you expected to derive from them?"—"Alas!" replied Celinda, "you were right, riches have afforded me no happiness; it seems that by some strange fatality the possession of my wishes is to bring me only disappointment."—"And have not these disappointments," replied the sylph, "opened your eyes to the folly of the wishes you have formed? You endeavoured to secure Happiness, but you forgot that earth is not her place of residence, she has long since taken her flight from it; but she has left behind her a substitute, which all mortals have it in their power to possess: this substitute heightens the feelings of pleasure, and alleviates those of pain, teaches men to use riches with moderation, and robs poverty of its sting."—"Ah! why," cried Celinda, "was not this the object of my wish? but, alas! it is now too late."—"No," replied the sylph, with a smile full of benignity, "the blessing which I speak of is still within your reach—it is a wish to act rightly; a desire which, if it springs sincerely from your heart, will not fail to keep you in the paths of virtue, and to bestow upon you that invaluable gift *content*."

Need we add, that the benevolent advice of the sylph was not thrown away; that Celinda wished to act rightly with even more fervency than she had desired the possession of beauty, wit, or riches; and that this time her wish afforded her the most perfect satisfaction. By keeping a strict guard over her temper and her actions, she gradually eradicated those foibles which had been fatal to her repose; and during the remainder of her life, though she neither expected nor sought for perfect happiness, she found tranquillity and content.

## THE FAITHFUL SERVANT.

FRANÇOIS DUVAL, an old and faithful servant of the Marquis de Tourville, being seized with a disorder which was pronounced fatal, expressed an ardent desire to see his master once more before he

expired; and the marquis, though at that time immersed in the gaieties of Versailles, did not hesitate to leave them, and to encounter a long and fatiguing journey at the most inclement season of the year, in order to sooth the dying moments of his attached domestic.

By the time he reached his *chateau* the last moments of François were rapidly advancing, but the intelligence of his master's arrival reilluminated the expiring lamp of life; and when the marquis presented himself at his bed-side, he rejoiced to find him much better than he expected.

"My dear lord," said the dying man, "joy has for a few moments arrested the hand of death, but I feel that all is nearly over: however, thank Heaven, I shall die in peace, since I have an opportunity of bequeathing you my treasure."

"Compose yourself, my good Duval," said the marquis in a soothing voice, for he thought the old man raved; "compose yourself, you will be better able to converse by and by."

"No, monsieur marquis," replied he, "I feel myself going very fast; let me then hasten to explain to you what I call my treasure. For many generations back my forefathers have been the servants of yours, and their gratitude and fidelity have been uniformly rewarded by kindness and protection; of this attached though humble family there will soon remain only the little François, the child of my eldest son: it is this boy, whom I regard as a treasure, that I rejoice to bequeath to you, my kind master. Though hardly ten years old, his dispositions give every promise

that he will emulate the devotion and fidelity which has hitherto distinguished his race; already has his young heart formed the wish to be placed in similar circumstances with his great-great-grandfather, who saved the life of the then marquis at the imminent hazard of his own. I have seen his little features glow with honest pride, while he exclaimed, 'Who knows, grandfather, but I may have such an opportunity when I am big enough to attend our master to the wars.' I do not, monsieur, ask your protection for the child, because he has an hereditary claim to it, but I wish to obtain your promise, that when he is old enough to be placed about your person, or that of my young master, you will give him the preference to any other."

The marquis readily pledged his word to comply with the request of the dying man. The child was then brought to the bed-side of his grandfather, and the marquis, moved as much by his artless and infantine sorrow, as by the situation of his faithful François, pressed him to his breast, and called on the host of Heaven to register his solemn promise to supply to him the place of the relation he was so soon to lose.

The dying man raised his eyes in pious thankfulness to that God in whose service his life had been spent; and in a few minutes after he breathed his last.

Strictly observant of his word, the marquis removed the little orphan with him to Paris, bestowed upon him a good education, and, when he had attained his eighteenth year, took him as his valet, intending, when he was a few years older,

to give him the stewardship of his estates.

In the eight years which had elapsed from the death of old Duval, the marquis had encountered much affliction: death deprived him of an amiable and beloved wife, and a difference in political opinions totally estranged from him his only surviving son. At length the storm, which had so long hung over France, burst forth, the horrors of the Revolution commenced, and numbers of the nobility emigrated; but while there was a possibility that his presence could be serviceable to his sovereign, no entreaties could prevail on the marquis to follow their example; and even when all hope was extinct, such was his reluctance to quit the spot which contained the royal prisoners, that he lingered till escape was nearly impossible.

It was now that François, who had just attained his twentieth year, had an opportunity of proving himself a worthy descendant of the Duvals: his understanding and talents induced M. de Tourville, the son of his patron, to make him the most splendid offers to join the republican faction; but firm to the cause of loyalty and honour, he resisted the threats and entreaties of the young apostate. The marquis, whose life had been repeatedly menaced, consented at last to emigrate; but he was obliged to depart so hastily, that he took with him little more than sufficient to defray the expenses of his journey, and enable him for a few weeks to subsist with the greatest frugality.

The mental sufferings of the marquis rendered him little regardless of this circumstance. Fran-

çois, however, did not lose sight of it for a moment; his first care was to procure for the marquis the best accommodation their scanty means would allow, and his next to seek some employment by which he might be enabled to ward off the approach of poverty. As he could not speak a word of English, this was no easy matter to procure, and day after day did the poor fellow perambulate the metropolis in vain; but though his whole sustenance perhaps had been only a morsel of bread, he returned at night with a face of hope and cheerfulness; and the poor marquis, who had not any idea of the actual state of their finances, knew nothing of the cruel deprivations which his faithful servant sustained in order to procure for him the necessaries of life.

At length, when poor François had parted with every thing that he could dispose of, he obtained employment from a manufacturer of spangles: one would suppose that this was very light work, but, on the contrary, it was of the most fatiguing nature, and the remuneration which he was to receive for twelve hours hard labour would scarcely purchase bread. Poverty, however, is a spectre whose terrific visage has, in general, little effect upon the nerves of a Frenchman. François calculated, that what he earned would supply the necessities of the marquis, and as to his own he knew they would be easily supplied, for he determined to persevere in the rigid system of abstinence which he had recently adopted; and he did persevere in it for many months, till he was literally worn to skin and bone: nor did the marquis once suspect the cause of

that alteration, which he so often lamented had taken place in the looks of his faithful François, now his only friend.

From the time when this unfortunate nobleman quitted France, he seemed to have lost all the energy of character which once distinguished him; he considered the conduct of his son as an indelible stain to his name: this idea haunted him continually, and, in addition to his other misfortunes, brought on a nervous disorder, which he hoped would speedily terminate his existence.

One of the vexations, and that not the least, of poor Duval's situation, was the ill treatment which his principles procured him from the person who employed him. This man was a Frenchman, who had settled here previous to the Revolution; as he was a violent Jacobin, he let slip no opportunity of taunting poor François, to whom he made a point of always relating the atrocities then daily committing by those whom he styled the friends of liberty. Duval, conscious that the very existence of his master depended on the situation he held under this brute, listened to him in silence; but one day the savage being half intoxicated, made use of language that provoked a reply from the hitherto silent François, and, in consequence, he was discharged on the spot.

I shall not attempt to paint the state of mind in which the poor fellow returned to the marquis, to whom he did not dare to reveal what had passed. The next morning he set out with a faint hope that, as he could now speak a little English, he might perhaps obtain

some employment: he was, however, unsuccessful, and he was returning, in a state of mind nearly bordering on frenzy, when a bounty of twenty guineas, in large letters, caught his eye. He eagerly read the handbill, and found it was an offer to young men to enlist for the West Indies. François paused; the idea of leaving the marquis was dreadful. "Shall I then," thought he, "stay till I see him perish for want of that subsistence I can no longer procure him?" This thought was decisive; he made application immediately, received the bounty, and, feeling himself unable to take a personal leave of the marquis, he inclosed it in a letter, in which he explained his reasons for taking it.

The stroke of death would have been more welcome than this intelligence to the unfortunate man: roused from the apathy which he had so long indulged in, he gave way to the most violent despair; the excess of his emotion brought on a dangerous fever, and in this state we must leave him to follow the fortunes of the adventurous Duval.

The troops had not long reached their destination when the poor fellow was attacked by the yellow fever, and, during his delirium, he raved incessantly of his dear master. Chance, or rather we should say Providence, brought a French surgeon, who had formerly known the marquis, to the assistance of Duval: he saved the life of the poor fellow, and was so struck with the heroism which had led him to endanger it, that he represented his case to Mr. Jackson, one of the richest and most benevolent men in the island. This gentleman vi-

sited François, and was so much pleased with him, that he determined to procure his discharge, and send him back to England by the first opportunity.

We shall not attempt to describe the transports of the grateful François. Mr. Jackson took him into his house till an opportunity offered for his return to England, and so much was he pleased with his behaviour, that every day increased his reluctance to part with him: he would not, however, suffer feelings which he considered as selfish, to interfere with the plan he had formed for the future happiness of the young Frenchman, and he took every means to expedite his departure. The day before he sailed, Mr. Jackson presented him with a letter of recommendation to one of the principal merchants in London, and a purse well filled. François' eyes overflowed, nor were those of the benevolent Mr. Jackson dry, while, in disclaiming thanks, he said, as he pressed the hand of François, "You, at least, ought not to feel surprise at finding one fellow-creature capable of assisting another."

François arrived in safety in London, and, with a heart throbbing with alternate hope and fear, he repaired to the lodgings where he had left the marquis; but his heart sunk when he found, that, after a severe illness, his dear master, as he always called him, was gone no one knew whither.

François presented his letter of recommendation, which was immediately attended to: the merchant took him into his office at a good salary, and could François have lived wholly for himself, he might

now have been happy; but the uncertainty which he laboured under respecting the marquis poisoned all his enjoyments. Months, however, stole on, and all his endeavours to obtain tidings of him were unsuccessful.

One day, as he was passing through Oxford-street, a little girl presented a small basket filled with artificial flowers to a lady who walked near him, begging of her, in broken English, to buy some; the lady passed on without regarding her, and François, accosting her in French, observed, that she was a young dealer, and inquired whether she had no friends to put her in the way to do something better. The little girl, who was about ten years of age, delighted to find some one who could understand her, told him that her father was dead, and her poor mother very badly off indeed, and so ill she could not go out; "and poor monsieur," continued the child, "is ill too; and when I saw mamma cry, and heard her say she hoped to be better tomorrow, and able to get us some food, I thought my heart would break, till I recollected the flowers, and I stole out with them, thinking that if I could sell some, mamma might buy a soup with the money."

There was something so natural and affecting in the child's manner of telling her simple tale, that Duval had no doubt of its truth. "You are a good girl," said he, "and I will go with you to see your mamma."

The little girl took him to her mother's habitation, which was in a court in Oxford-street; she ran up stairs before him, and throwing open the door of her mother's



apartment, presented to the astonished François the emaciated form of the marquis.

We shall not attempt to paint the delight of François at recovering, thus unexpectedly, the beloved master whom he had given up as lost for ever. When their first emotions had subsided, and François had detailed his adventures, the marquis informed him, that during the illness into which his departure had thrown him, Madame Bercy, the mother of the little girl who solicited his charity, had taken the next room to his, and, struck with compassion for his desolate situation, had carefully nursed him till he recovered: but the expenses of his illness had reduced his finances so much, that Madame Bercy, who was herself very poor, determined to take a cheaper lodging, which might serve for them both; and when the remainder of

his money was exhausted, she had shared with him the scanty profits of her business.

Need we say that François removed his master, the good Madame Bercy, and her little Jeanette, to his own home, where they partook together of a repast, perhaps the sweetest any of them had ever tasted. The worthy Mr. Jackson shortly afterwards returned to England; through his friendship Duval obtained a still better situation, and Madame Bercy was enabled to establish herself respectably as an artificial flower-maker. François had the pride and delight to bestow upon the marquis's old age every indulgence which could render it a happy one; and often did the marquis acknowledge, with gratitude to Heaven, the value of the legacy bequeathed him by his old servant.

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#### PLATE 21.—THE SAVOY.

It must be obvious to every reader, that the subject of the annexed engraving has been chosen for our present number, not for the beauty or picturesque effect of the buildings represented in it, but on account of the alterations which this part of the metropolis is about to undergo, and which, at no very distant period, will render a delineation of its present appearance an object of curiosity. It is well known that the few remaining vestiges of ancient grandeur, together with the modern heterogeneous erections, will shortly be swept from this spot, to make room for the splendid improvements embraced

by the plan of the magnificent bridge now nearly completed.

The precinct of the Savoy derives its name from Peter Duke of Savoy, uncle to Eleanor, queen of Henry III. to whom that monarch granted the site of it, to hold to him and his heirs, upon the tenure of their delivering yearly at the Exchequer three barbed arrows for all services. Here, about 1245, that prince built a large house, which he afterwards gave to the friars of Montjoy, of whom it was purchased by Queen Eleanor for her son Edmund Earl of Lancaster. By his son Henry it was rebuilt, about 1298, in a very magnificent manner, at the





expense of 52,000 marks. In 1350 this edifice was assigned for the residence of John King of France, after he had been taken prisoner at the battle of Poitiers. Here too he died in 1364. He was a prince of the strictest honour; for, after his release in the preceding year, he returned to apologize for the escape of one of his sons whom he had left as a hostage for the performance of certain treaties.

In 1381, when the Savoy belonged to John of Gaunt, it was entirely destroyed by the insurgent rabble under the direction of Wat Tyler, who set fire to it in several places. The rebels issued a proclamation, that no person should convert any part of the rich effects to his own use, upon pain of death, and actually threw into the fire one of their companions who had reserved a piece of rich plate. Having afterwards found some barrels, which, as they imagined, were filled with gold and silver, they threw them also into the flames. The contents, however, proved to be gunpowder, which blew up the great hall and destroyed several houses. As an appanage of the dukedom of Lancaster, the Savoy became the property of Henry VII. who began to rebuild it with the design of forming it into a hospital for one hundred distressed people. He says in his will, that he intended by this foundation "to doo and execute vi out of the vii works of pitie and mercy, by meanes of keping, susteyning, and maynteyning of commun hospitallis; wherein if thei be duly kept, the said nede pouer people be lodged, viseted in their sicknesses, refreshed with mete and drinke, and if nede be with clothe,

and also buried, yf thei fourtune to die within the same; for lack of theim, infinite nombre of pouer nede people miserably daillie die, no man putting hande of helpe or remedie." This design was continued and completed by his son. The walls of this building, which was in the form of a cross, are still entire. Weaver informs us, that over the great gate was the following inscription:—

"Hospitium hoc inopi turba Savoia vocatum  
"Septimus Henricus fundavit ab imo solo."

The hospital was founded for a master and four brethren in priest's orders, who were to officiate in turn and stand alternately at the gate of the Savoy; and if they saw any person who was an object of charity, they were obliged to take him in and supply him with food. If he proved to be a traveller, he was entertained for one night, and furnished with a letter of recommendation and as much money as would defray his expenses to the next hospital. This institution was suppressed in the 7th year of Edward VI. when its revenues exceeded 500*l.* per annum, and the furniture was given to the hospitals of Bridewell, St. Thomas's, and others. It was restored and very liberally endowed by Queen Mary, whose maids of honour, with exemplary piety, furnished it with all necessities; but was again suppressed by Queen Elizabeth.

Few places in London, says Malcolm, have undergone a more complete alteration and ruin than the Savoy hospital. According to the plates published by the Society of Antiquaries in 1750, it was a most respectable and excellent building;

erected on the south side, literally in the Thames. This front contained several projections, and two rows of angular, mullioned windows. Northward of this was the Friary, a court formed by the walls of the body of the hospital. This was more ornamented than the south front, and had large pointed windows and embattled parapets lozenge-shaped with flints. At the west end of the hospital is the present Guard-house, used as a receptacle for deserters, and quarters for thirty men and non-commissioned officers. This is secured by a strong buttress, and has a gateway embellished with Henry the Seventh's arms, and the badges of the rose and portcullis, above which are two windows projecting into a semi-hexagon. The descent from the Strand is by two deep flights of stone steps.

Part of the old palace, which was used as barracks for the Guards, was destroyed by fire in March 1776. Other parts of it, still standing, have been long transformed into private dwellings and warehouses.

The ancient chapel belonging to the hospital was dedicated, with the latter, to St. John Baptist; but when the old church of St. Mary le Strand was destroyed by the Duke of Somerset, the inhabitants of that parish repaired to this chapel, which thence received the name of St. Mary le Savoy. It is entirely of stone, and has the appearance of great antiquity. The roof is remarkably fine, flat, and covered with small elegant compartments cut in wood, and each is surrounded with a neat garland and shields containing emblems of the Passion. In the chancel are some handsome

monuments, among which that in memory of the wife of Sir Robert Douglas, who died in 1612, merits notice. The lady, dressed in a fast distended hood, is but a secondary figure, and is placed kneeling behind her husband, who appears in an easy attitude, reclined and resting on his right arm, the other hand being on his sword. He is represented in armour, with a robe over it; on his head a fillet, with a bead round the edge; and upon his arms the motto, *Toujour sans taches*. Another fine monument of a recumbent female, representing Arabella Countess dowager of Nottingham, also attracts notice. In a pretty Gothic niche, probably occupied in former times by the image of the patron saint, is now the figure of a kneeling female, holding a skull in her hands. It commemorates Jocosa, daughter to Sir Alan Apsley, lieutenant of the Tower; first wife to Lyster Blunt, Esq. and afterwards of William Ramsay, Earl of Dalhousie, who died in 1663. Within these walls likewise repose the remains of Anne Killegrew, who died in 1685, and whose extraordinary talents were the admiration of the wits and scholars of her time.

This chapel was completely repaired in 1721, at the expense of George I. who also surrounded the burial-ground with a strong brick wall; and it was again repaired and beautified a few years since. The precinct is extra-parochial, and the right of presentation to the chapel is vested in the commissioners of the Treasury.

At the eastern extremity of the Savoy is a commodious chapel for German Calvinists; and near the

square at the other end, a chapel and is considered one of the most for Lutherans of the same nation. elegant modern structures of the kind in the metropolis. The latter, was built under the direction of Sir William Chambers,

## THE FASHIONABLE MATCH-MAKER:

### A TALE.

(Concluded from p. 148.)

You are not to imagine, gentle reader, that Sir Theodore, in commencing this *affair*, had suffered himself to be beguiled by so vulgar a character as a silly dress-making apprentice: no, Miss Gunning was, in reality, as ignorant of the mysteries of the variable goddess as Sir Theodore. Her mamma, by the practice of her extraordinary talents in teaching the "robe a wider flow," had rendered it totally unnecessary for her daughter's adoption of so vulgar a pursuit even from her youngest days; and she only waited to retire from the temple of Fashion, till a lady might be found willing to lay down a sufficient quantity of cash for so large a CONCERN; and for some time did Mrs. Gunning fluctuate between the claims of avarice, and the enjoyment of mixing in a circle in which she conceived she had now a right to move. Long, very long, had Mrs. Gunning resided in a house where no plebeian feet were allowed to enter, and her door had long been impervious to any customer except her whose own carriage conveyed her, and whose brilliant *set-out* might tell the passer-by, that here lived no common personage. Yet Mrs. Gunning was a thrifty woman, and the cautions she gave her daughter on her *entrée* into life were not to be despised. She was a lover of pleasure, but of

pleasure completely epicurean; for she wisely imagined with the philosopher so unjustly abused, that that could not be designated pleasure which is followed by pain. "I do not wish you, my dear Adelaide," she would exclaim, "to behave rudely to Sir Theodore, or refuse his presents, provided they are handsome ones. As to things not worth receiving, you may assert a feeling of delicacy in refusing them; it will save you from a charge of being mercenary: but any valuable trinket—these are not times to refuse such—accept, unless, indeed, he would exact too much in return. Some concessions, of course, must be made, but have a care they are not *tangible* ones; and I see no reason why you may not marry quality any more the Gaytons, the Serles, or the Bruntons, who, you know, my dear, were actresses also." It must be confessed, that Mrs. Gunning's morals were somewhat of the Peachum school; and it would have been difficult to persuade her, that a Farren owed her present dignified station in life to her virtue alone. At the same time her theory became to her daughter of much more practical benefit, for Adelaide had at length gained so firm a hold on the part of Sir Theodore where hearts are generally deposited, that at length he cared how little he

stirred from the fire-side where he was *playing* at domestic felicity. Many years of intercourse with people of the first fashion had enabled Mrs. Gunning to ape much, and happily the worse part, of their manners. Thus, at cards, she checked with all the appearance of honour; and asked a favour with such a grace, as to make you believe, however largely your pocket might suffer, that you were the obliged person. She affected such a carelessness of pecuniary affairs, such a noble contempt of any thing approaching to debtor and creditor, as seemed truly heroic: in public, she bore the crash of porcelain with the greatest *nonchalance*; but soiled satins, or accidents to expensive bijoux, were made good by the hands of those who destroyed them; and where she had no claim for reparation, she made it up in the sale of cheese-parings and candle-ends. Opportunities for the *lovers* to be alone our modern Peachum did not neglect. Mamma must be occasionally absent; and Sir Theodore, after talking of love all the morning at Lady Lindermere's, would return home, in the hope that the evening might allow of some little practical illustration in the society of Adelaide Gunning. She, however, had too great a regard for the rule of discretion, to allow the professor to do little more than lecture on his art; and Sir Theodore, fully persuaded that he had become acquainted with a mirror of virtue, became entangled in something like love ere he knew it. At the same time, too, that he was about to appoint the day when he was to lead Dorinda Lindermere to the altar, he was still hoping to

gain the person of Adelaide Gunning, either as a wife or mistress. Happily for Sir Theodore, the stateliness and love of etiquette evinced by Lady Lindermere gave him so much time for consideration, she became so dictatorial in the imagined certainty of *getting off one of her daughters*, that one day, when he took occasion to object to some of her arrangements, a *wordy* war commenced, and Dorinda, who had lately cherished a growing passion for Colonel Delmahoy, assisted her mamma in some little vituperative colloquy. Sir Theodore cut the connection altogether; he retired *almost* in a passion; and—led Miss Gunning to the altar. The loss of Sir Theodore gave the plump Dorinda some few pangs, for Delmahoy had scarcely nibbled at the bait; he was a shy bird in the matrimonial way; he had no title, and his fortune was by no means equal to that of Sir Theodore. However, she consoled herself in the idea that the colonel was a younger man; and, in the gossip of report with regard to the new-married pair, sought some consolation in slander and invective. 'Tis true, Lady Lindermere exerted her faculties also to console her daughter. "And as, my dear Dorinda," she exclaimed, "we are not getting younger, take the colonel, and I will give my consent to your union" With no little manoeuvring Colonel Delmahoy was at length caught, but "Dorinda's fortune was, in the event of marriage, to be settled on herself;" and we have said, or meant to say, that Colonel Delmahoy's was very inferior to Sir Theodore's. The fact was, that he was dreadfully out

at elbows: he cut down trees until there were no more to cut; he had mortgaged and mortgaged till he could mortgage no longer. Fortune had, of late, jilted him; hazard ran away with all his ready; Blücher came in half a neck before Charles Surface; he retired from the course completely *cleaned out*; and, to end all, his Indian expectancies failed him: in fact, he was to have been married in June, but a cursed run of ill-luck at Brookes's obliged him to put it off till September. In September he received accounts from his steward, that an inundation had destroyed all the cotton and coffee on his plantation; again, he had advice to leave England, and save the wreck of his fortune. He immediately left England, vowing eternal constancy to his dear Dorinda, who really loved him, and returned to her about two years afterwards; but again was obliged to leave her, to view his estate in Ireland. They would certainly be married the following spring, but he was once more obliged to return to the West Indies; and, after keeping her three years in suspense and occasional agony, each post bringing worse and yet worse news to the suffering Dorinda, a letter came to inform Lady Lindermere, that her expected son-in-law had put a pistol to his head and blown out his brains, leaving her the task of comforting her daughter for her loss, and *almost* to regret her match-making propensity.

This event called forth all the *philosophy* of Lady Lindermere: in a few months she began to be seriously angry with her daughter, who, as she said, made no effort to

regain her serenity. She dragged her again from market to market, from London to Brighton, from Brighton to Weymouth, from Weymouth to Hastings, from thence again to London, and again from London to Cheltenham, from Cheltenham to Malvern, from Malvern to Bath, and so on; while poor Dorinda, like the statue of Grief, joined in the dance like an embellished automaton, and surrounded by a galaxy of fashion and splendour, shed continual tears of disappointed love, and became the victim of a premature disgust. Still was she annoyed by her mother and the crowd collected around her; a sister also, who had now gained an ascendancy of charms over her, was throwing out her lures, or rather *maimna* was doing so for her, unconvinced of the fatality of her *pushing* system. Many came and nibbled, but quickly saw the barb, now less concealed, and retired. At length a *sailor of fortune* became *domesticated* in the house, and Lady Lindermere flattered herself, that at length her youngest daughter was *about* to be married. Upon a late inquiry, however, into his circumstances, she found he had scarcely withal to support himself. He was persuaded once more to enter into active service; he did so, and died in the defence of his country; and Misses Dorinda and Juliana, at the age of three-score and three, have yet courage to take up the trade of their long-deceased mother; and, unconvinced by time, and unwarned by their looking-glasses, are still indefatigable in repairing the drooping lilies and roses of their complexions; see every year fresh recruits, as they



imagine, inlist under their banners, which time convinces them are renegadoes; and in the neglect they experience from the other sex, are half convinced, that they have to

thank their mother for their celibacy, caused by an over-anxiety, which is sure to defeat any purpose it too eagerly seeks to achieve.

## THE FEMALE TATTLER.

No. X.

They leave their counters, and away they run  
To their gay country-house, and are undone.— ANON.

I HAVE a letter from a sensible woman, which I think will be very evident to my readers when they have perused it, on a subject which may be very useful to persons in her class of life. And I beg it to be understood, that I am as ready to receive the communications of my sex in middling or even inferior stations, as if my correspondents dated their letters from Arlington-street or Grosvenor square. The writer of the present epistle is the inhabitant of a great thoroughfare east of Temple-bar, and seems to possess all the qualities which render a wife valuable to an industrious and thriving tradesman; and that the industry of her husband may not be interrupted by fanciful notions of pleasure, that their thrift may not suffer from negligence, and the provision for her family may not be lessened or rendered precarious by needless expense, she has addressed herself to me with such an account of her apprehensions, as may draw the attentions of, and give timely alarm to, the good man himself; nor shall it want any further assistance that I can afford to such a wise and virtuous design.

TO THE FEMALE TATTLER.

*Madam,*

The ready kindness with which I have perceived that you insert

in your admirable work, such letters as are favoured with your approbation upon domestic occurrences, has encouraged me to trouble you with some circumstances in my situation, which, as the account will meet the unsuspecting eye of my husband, who, as he is by no means deficient in understanding and what the world calls cleverness, he may probably apply, and I hope to heaven he will, what I shall call the *moral* of the narrative to his own conduct, and perceive the necessity of making that reform in it, which, I believe, he feels in his heart, though he does not communicate the secret to me, and which his experience must convince him, an increasing family requires.

To proceed, madam, in my story: you must know that this good husband of mine, for a very good one he is, in every point of regard, tenderness, and fidelity, is a shop-keeper in one of the most busy streets in London; and a more honest, pains-taking man is not to be found in the trade which he follows, or in the neighbourhood where he lives: but his notions are rather too elevated for his situation; and though, in a due course of years, he might look to the enjoyment of his present indulgencies, he has not attained that degree of prospe-

rity which can justify the mode of life that his vanity has led him to adopt.

It so happens that the principal part of his acquaintance are tradesmen whose acquisitions in business have enabled them to have their country-houses, or villas, which is now the fashionable term, at a convenient distance from town, where they may retire to enjoy themselves in the fresh air from Saturday night to Monday or Tuesday morning. This circumstance awakened a spirit of rivalry in the bosom of my husband, who determined to make as genteel a figure as the best of them; and accordingly, in the beginning of the last summer, took a very genteel, comfortable little place, I must allow, at the distance of about four miles from the Royal Exchange.

It was in vain that I remonstrated on the inconveniencies which it would inevitably produce, the probable neglect of business it might occasion, and the additional expense it would certainly produce. But I was told that our neighbour *Spangle*, the laceman, who is not in better circumstances than ourselves, had his house at Edmonton. He also quoted the *Spectator* upon me, a work he sometimes reads to me of an evening while I am at work, where it is observed, that to carry the appearances of an easy fortune was one of the ways to make a good one. Nay, he declared, though I do not remember it, that when I gave him the bill for my last winter pelisse, which was certainly very handsome, I accompanied it with the remark, that his wife ought to make as handsome an appearance as the wives of his neigh-

hours; and he paid the money with the greatest cheerfulness. I combated these arguments with some success; but he at length employed one which was irresistible: he complained that his health was considerably impaired by his living constantly in London; that he was the best judge of what he suffered in that particular, and insisted that an occasional change of air could alone recover him. This silenced me at once, and we took possession of a house, garden, and small field, at the rent of sixty pounds a year. Its situation was considered as uncommonly pleasant from its being close to the road, so we could see all the variety of company and carriages which passed along, and be every half-hour conveyed to London by one or other of the scores of stage-coaches which offered such an accommodation.

As our house has a very reputable appearance, my husband was determined to furnish it in a corresponding manner; and I am almost ashamed to say, that five hundred pounds were employed in completing it with fashionable upholstery. This money could not be spared from the trade without some inconvenience. Matters, however, being thus arranged, we entered upon our weekly visits to fresh air and rural repose. Of the former we had enough, but, unless when relieved by showers, it brought such clouds of dust from the adjoining road as almost to smother us, and made it frequently necessary, on a sultry summer-day, to keep the windows shut, and thereby convert our sitting-rooms into absolute ovens. We had a very pretty garden, and it was expected that we

should be regaled with the tuneful music of singing birds when we rose in the morning, or taking our tea among the flowering shrubs on our grass-plot of an evening; but here also was disappointment, for the farmer whose yard was on the other side of our quick-set hedge, is a great dealer in hogs, and throughout the day our ears were assailed with the gruntings of his numerous piggery; nor were the honeysuckles and jessamines which twined about our viranda capable of overcoming the unsavoury odours, not to say the stench, of such a neighbour.

But this is not all of which I have cause to complain. The more serious grievance yet remains for me to describe. After all, we looked for quiet within doors, and an uninterrupted Sunday: but in this reasonable expectation I have been more disappointed than in all the rest; for no sooner had we settled ourselves in our country habitation, than our acquaintance, with all the easy freedom of that character, formed parties to take their Sunday's mutton at our villa: so that instead of retiring to tranquillity and repose, we appeared to have opened a new scene of bustle and confusion, and to keep a country-house for no other purpose but to bring on a round of drudgery and expense. Those who know any thing of housekeeping will be able to form a judgment of the economy of providing for such visitors; and you, Mrs. Tattler, will be convinced of my uncomfortable situation, when I was obliged to affect the appearance of satisfaction, and to use the language of hearty welcome, to the very people whom I wished in a horse-pond, or should

have been glad to have scolded out of the house.

My good man began to feel the inconvenience of these visitors, and we contrived to lessen them, by walking out of a Sunday before the usual time of their arrival, and instructing a good servant of ours, whom we let into the secret, to say we were gone out for the day, and thereby to throw some uncertainty on the probability of finding a dinner. We had also unfortunately got a character for the excellence of our syllabubs warm from the cow; and that proved a temptation to some of our female acquaintance to come of a Sunday afternoon, and partake of such a regale: however, we sold our cow, which ridded us at once of that kind of company and the expense of the syllabubs.

Such are the pleasures of a London tradesman at a country-house, and my poor, dear, excellent husband, being disappointed in all his expectations, and the place having lost the charm of novelty, is heartily sick of our seat of peace and retirement; but then he is both ashamed and afraid to throw it off his hands, being fearful that his friends will circulate the laugh against him, and equally apprehensive that his enemies will employ such a circumstance to prejudice him in his business.

I have told him over and over again, that it is better for him to be thought a fool than to prove himself one; and that it would be much more to his interest, that the lease of his house should be sold by himself, than by a certain set of ready persons called *assignees*. I have brought to his recollection some of his own acquaintance and neighbours whose pride has proved

fatal to them, and though he acknowledges the justice of my observations, he is incorrigible as to his determination; and though I do not think, thank God, that it will prove his ruin, yet I cannot but look at these additional and unnecessary expenses as so much taken from the provision he ought to be laying by for his family.

We have three children, and this confounded country-house, in which we did not set our feet but twice during the whole of last winter, runs away with far more than is necessary to maintain and educate half a dozen of them. Permit me, madam, to present you with a cursory estimate.

Rent . . . . .	£60 0 0
Taxes . . . . .	12 0 0
Additional servant's wages, board, &c. . . . .	50 0 0
Interest for money expended in furniture . . . .	25 0 0
Accidents and repairs .	10 0 0
Coach-hire backwards and forwards . . . . .	10 0 0
Extra entertainments . .	50 0 0
<hr/>	
	£217 0 0

This, not to say a word of additional housekeeping for servants, shopmen, &c. in town, while we are *enjoying* ourselves in the country, and the unavoidable neglect of business, with the opportunities which servants have of taking dishonest advantages during the absence of their master, &c. &c. &c. is a considerable sum, and, in the course of years, with due management and attention, would alone accumulate into the means of placing out our children in the world. I would ask any tradesman whether such a loss can possibly be repaid, if no other evil ensues, by the vanity of occupying a country-house for a couple of days in a week during the summer season. It has indeed always appeared to me, that prudence is not only, in the ordinary ways of the world, a most useful disposition, but in every situation of life a most respectable virtue. I am, madam, with great regard, your most obedient servant,

S. THIRTY.

## MUSICAL REVIEW.

*SHAKSPEARE'S DRAMATIC SONGS, consisting of all the Songs, Duets, Trios, and Chorusses, in Character, as introduced by him in his various Dramas: the Music partly new and partly selected, with new Symphonies and Accompaniments for the Piano-Forte, from the Works of Purcell, Fielding, Drs. Boyce, Nares, Arne, Cooke, Messrs. J. Smith, J. S. Smith, T. Linley, jun. and R. J. S. Stevens; to which are prefixed a general*

*Introduction of the Subject, and explanatory Remarks on each Play, by W. Linley, Esq. Vol. II. Pr. 11. 1s.*

IN our Review of the first volume of this publication\* we have sufficiently explained its plan and leading features. The present volume completes the work, its contents being as follows:—

\* First Series of the *Repository*, vol. XIV. p. 230.

## AS YOU LIKE IT.

Song. *Under the greenwood tree.*  
—Dr. Arne.

Chorus. *Whodoth ambition shun?*  
—W. Linley.

Song. *Blow, blow, thou winter wind.*—Dr. Arne and W. Linley.

Glee. *What shall he have that killed the deer?*—J. S. Smith.

Duet. *It was a lover and his lass.*—W. Linley.

Song. *Wedding is great Juno's crown.*—W. Linley.

## ALL'S WELL THAT ENDS WELL.

Song. *Was this fair face.*—W. Linley.

## WINTER'S TALE.

Song. *When daffodils begin to peer.*—Dr. Boyce.

Song. *Lawn as white as driven snow.*—W. Linley.

Song. *Will you buy my tape?*—Dr. Boyce.

Trio. *Get you hence, for I must go.*—Dr. Boyce.

## KING HENRY IV. SECOND PART.

Song. *Do nothing but eat.*—W. Linley.

## KING HENRY VIII.

Song. *Orpheus with his lute.*—W. Linley.

## ANTHONY AND CLEOPATRA.

Song and chorus. *Come, thou monarch of the vine.*—W. Linley.

## KING LEAR.

Song. *Fools had ne'er less grace.*  
—W. Linley.

## HAMLET.

Song. *How should I.*—Old melody.

Song. *Good morrow 'tis.*—Old melody.

Song. *They bore him barefaced.*  
—W. Linley.

Song. *And will he not come again?*  
—Old melody.

## CYMBELINE.

Glee. *Hark, the lark at Heaven's gate sings.*—Dr. Cooke.

Dirge. *Fear no more the heat of the sun.*—Dr. Nares and W. Linley.

## OTHELLO.

Round. *And let me the canakin clink.*—W. Linley.

Song. *The poor soul sat sighing.*  
—W. Linley.

## MACBETH.

The whole of the music, as it is now performed on the stage, newly arranged by Mr. Samuel Wesley.

By the foregoing catalogue, it will be seen that Mr. Linley's pen has, as in the first volume, contributed most liberally to the great object he had in view; but to do full justice to the value of his labour, would not only exceed our room, but lead to a critical analysis, incompatible with the plan of the musical article of this Miscellany. We are even compelled to glide superficially over the most prominent and interesting of his compositions.

Among these, we notice the appropriate additions, or rather completions, of Dr. Arne's beautiful songs, "Under the greenwood tree," and "Blow, blow, thou winter," in *As you Like it*. The chorus of foresters has the three-fold merit of being a highly clever and scientific glee, of suiting the words admirably, and of imitating the style of Dr. Arne's preceding air so successfully, that, without being told of it, we should have taken the song and chorus as the work of one author. In two or three instances, however, the harmony was susceptible of improvement: in the 12th bar, p. 6, for in-

stance, the accompaniment moves in harsh fifths; in the 9th bar, too, of the same page, the F in the bass is very objectionable. The burthen to Dr. Arne's second song above-mentioned is as pretty and impressive as the poetry; the third line, particularly, calls for unreserved applause.

Mr. L.'s music to the ballad "It was a lover and his lass," next demands our attention. The innocent ease and sprightliness of the melody, together with the playfully flowing accompaniment, cannot fail of proving equally attractive to the untutored ear and the connoisseur. The fifth BF, in the first bar of p. 19, ought to have been avoided. This objectionable kind of harmonic progression occurs more than once in the work.

Another very favourable specimen of Mr. L.'s comic muse occurs in *All's well that Ends well*. The song, "Was this fair face the cause," besides its elegant subject, is full of quaint *naïveté*, especially the passage "among nine bad," &c. p. 23. In the 11th bar, p. 22, we could have wished the accompaniment to move less discordantly.

In *King Henry IV.* (2d part), the drunken song of Silence is equally diverting throughout, and the beginning, above all, neat and fanciful. In the 6th bar, the E in the bass had been better G sharp. In harmonically depicting the hiccups, Mr. L. has been very successful, more indeed than suits our taste, or accords with the precepts of Τὸ Καλόν, whose empire extends to music no less than to the sister arts. But a step or two further, and we shall have to nod assent to

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the antipodean accompaniment of the bassoon in Mr. Matthews's "Nightingale Club"—*Majors canamus!*

Let us proceed to the song "Orpheus with his lute." Here we fully coincide with Mr. Linley in opinion, that the words of the poetry are deserving of the highest efforts of a musical mind; but we must beg leave to differ totally from his assertion, that the music he has devised for them is not such as to do them the justice they deserve. To say that this composition is the best in the volume, would be but comparative praise. It is truly beautiful and eminently impressive. A vein of the most chaste and ennobled feeling pervades the whole; the heart-strings of the composer could only have vibrated in unison with those of the immortal bard to accomplish a production of this stamp. We refrain from entering into any detail, not to weaken the enthusiasm we feel, and wish our readers to feel, for this high effort of the art. The instrumental symphony in this play is a scientific and pathetic movement. We much approve its introduction.

Another equally happy effort of the serious and tender in music, is Desdemona's air in *Othello*; a composition not the less valuable for the modest diffidence with which it is presented to us. The subject is couched in simple and affecting strains, and the ideas elicited from it finely harmonize with the melancholy tenor of the text. This is particularly the case with the charming and original *minore*, the select accompaniment, the elegant tran-

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sition to the key of C major, *p.* 67, *l.* 1, and the like happy return to four sharps, as well as with the style of accompaniment in the succeeding line. Altogether, this song, and the one before mentioned, appear to us the most exquisite performances of Mr. L.'s muse in this volume; without, however, depreciating the merits of a different kind conspicuous in many of the other pieces composed by himself.

With regard to the music in *Macbeth*, we have only room to notice Mr. Linley's ingenious, and to us highly plausible, inquiry as to its origin. He combats the common opinion of its being the work of Matthew Locke, and offers strong reasons for ascribing the whole, if not in its present shape, yet substantially, to John Eccles. Of its present form in this volume Mr. Samuel Wesley is the author, a name sufficiently valued to ensure the possession of as complete and satisfactory an arrangement, as a happy combination of science, talent, and judgment can hold out.

*The Rural Welcome to Box-Hill,*  
set to Music by Miss R. W. W.  
Pr. 4s.

Our review of this publication was completed when we first observed the age of its fair authoress in very small type on the title-page. This circumstance, although in no way operating on the absolute value of the performance, ought, we conceived, to be thrown into the scale of criticism, and induced us to cancel our previous labour. The anonymous authoress has here ventured to compose, out and out, the whole of eight stanzas of a very interesting poem on the beauties of *Box-Hill*. The music forms a

kind of cantata, in which recitativo, song, duet, and chorus, relieve each other. Such an attempt at the age of fourteen must be confessed to be a bold undertaking; and we are willing, in our judgment of its merits, to make full allowance both on the score of its difficulty and the age of the writer. Thus viewed, the present composition presents indications of musical talent, which loudly call for the fostering guide of scientific instruction. Without entering into the invidious task of pointing out faults, we shall generally observe, that the harmonies of this incipient composer appear to be dictated more by a good natural ear and taste, than by experience derived from study: hence we perceive, in various instances, erroneous combinations, or awkward successions of chords. We would, therefore, wish to recommend to Miss W. to apply herself sedulously to the study of the principles of thorough-bass under the guidance of an able tutor, and not to offer the fruits of her zeal for the art to the tribunal of public opinion, till she be conscious of having sufficiently mastered its theory. If she follow this our well-meant advice, the promising specimen before us affords the best hopes of the musical world beholding at last a female composer really deserving of that name. That sex has produced painters, sculptors, poets, and even mathematicians and philosophers, but no composer of eminence. The reason perhaps is precisely, because the syren accents of harmony lull its fair votaries into a belief, that an art, apparently so easy, may, like the piping of German bullfinches, be acquired by an imi-

tative good ear, without submitting to the discipline of theoretical instruction.

"*Amanti Costanti*," from the Opera of "*Le Nozze di Figaro*," by Mozart, with Variations for the Piano-Forte, composed by Ferd. Ries. Op. 66. Pr. 3s.

The beautiful and well-known air above-mentioned is so eminently adapted to variations, that it would have been a matter of wonder, if, under Mr. R.'s hands, it had produced a performance less interesting than the excellent variations before us. The 1st is distinguished by the tasteful flow of its amplified melody, and the aptness of the accompaniment. The triplet passages in the 2d maintain the theme in unlaboured purity. The 3d variation, in C minor, of a higher and more scientific cast as it is, shews Mr. R.'s talent to the greatest advantage. The perfect fifth, however, in the minor chord of D F A (first note, p. 3), after the previous E b G, is so repugnant to our ear, that we are inclined to think it a typographical error, especially as the imitation of the passage in the second part is free from that objection. In the 4th variation, the alternate evolutions of both hands, skilfully placed as they are, produce the happiest effect. No. 5, with its short triplet accompaniment, and the nice crossed-hand touches, exhibits peculiar elegance. No. 6 consists of a set of very fine quick passages in C minor, between which a portion of the theme in E b major appears interpolated with much originality of contrast: it is, altogether, a most interesting variation. The 7th and last variation, in the original key of C ma-

ior, not only appears with pleasing relief after the *minore*, but is treated with the most captivating sweetness; and its two last lines, p. 7, the offspring of chaste and original feeling, lead to a charming termination.

*Grand Sonata for the Piano-Forte, with an Accompaniment for the Violin or Flute, composed, and dedicated to Lady Flint*, by Fred. Kalkbrenner. Op. 22. Pr. 5s.

In this sonata Mr. K. has given such free scope to the exercise of every qualification which constitutes a great composer, that we shall content ourselves with a mere cursory allusion to its general features. To enter into a detail of its numerous excellencies would engross too great a portion of the space to which we are limited. The movements are four in number: an *allegro* and *minuet* in E b, an *adagio* in A C, and a *rondo* in E b, all of which require the abilities of an experienced performer. The *allegro*, in point of passages and general construction, partakes of the character of a concerto; and its profound harmonic combinations, originality of ideas, taste, and grandeur of style, proclaim the pen of a master in the art. In the *minuet* Mr. K. has followed, without copying, Haydn's best manner; while in the *adagio*, the style of Mozart seems to have served as a guide. With such models before him, it is not surprising, that such talents as Mr. K. possesses, should have produced two movements which cannot fail to delight the heart of every true votary of the science. The *rondo* ingratiates itself at the outset by its fugued subject, which is particularly well developed in the



second part. The passages, and other digressive matter, are somewhat more light in style than the general complexion of the other pieces; but the movement, nevertheless, shews sufficiently the pen of its author, not to form an unfavourable contrast with the more studied features of its companions. "*How gently to Hamlet and Hill,*" a Duet, with an Accompaniment for the Piano-Forte, the Words by Mrs. J. Cobbold, composed, and dedicated to Miss Watson, by J. F. Danneley. Pr. 2s.

The general complexion of this composition is creditable to Mr. D.'s talents; but he appears to us to have mistaken his poet, in giving to a text, every line of which breathes anacreontic mirth, love, &c. (well adapted to a motive in the *pastorale* style), a melody throughout too serious and too slow, and which, where it ought to be most sprightly, is most stern and solemn. The accompaniment, too, partakes of this serious style; and, fraught as it is with laboured dissonances, in the manner of the ancient school, helps further to estrange the music from the import of the words. In songs of this description, modulation ought to be but sparingly administered; but here the very subject, which, by the way, is too often repeated, presents a series of modulations from major to minor, and *vice versa*. In saying thus much, we are bound to allow, on the other hand, that in the treatment of this passage, as well as in several other parts of this air, Mr. D. has given ample evidence of his skill as a contrapuntist. His harmonies, in general, are correct and well-conducted. The new strain, however,

p. 3, consisting of a set of dissonant sequences, is surely out of its place to express the joining of villagers in dance and music; and the succession of these chords is not quite free from grammatical objection. We observe, with satisfaction, the adoption of the *Metronome* in the signature of this duet. As this invention enables the composer to indicate with certainty the quickness of his movements, we hope soon to see Mr. D.'s example followed by the rest of the musical writers in this country.

*The Cot in the Vale, a favourite Song, with an Accompaniment for the Piano-Forte, composed by Sir John Stevenson.* Pr. 1s. 6d.

In the melody of this little song, which is unaffected and pleasing, the author has more adhered to the English ballad style of composition than in the generality of his vocal works. In point of metre, the extension of that of the poet has betrayed the composer into some awkward accentuation, such as, "a daughter *he* has," p. 2, b. 6. The word "daughter," on its repetition, drags under the many semiquavers; and "but" (p. 3) is too short in pronunciation to admit of four semiquavers.

*Lessons in all the Major and Minor Keys, forming the second Part of Practical Instructions for the Piano-Forte, by T. Howell.* Pr. 10s. 6d.

The first part of this work has been noticed in a late number of the *Repository* (July), and we are happy to say, the good opinion which it gave us of the author's qualifications, both as a teacher and a didactic writer on music,

has been considerably augmented by the sequel now before us. It consists of nearly sixty close pages, the contents of which may be classed as follows:—For each key two or three lessons are given, apparently of Mr. H.'s own composition, and these are respectively preceded by the fingered scales belonging thereto, as also by some general directions for fingering each particular key. In this manner the work proceeds to as far as six sharps, returns to C, and thence goes as far as six flats (for the major keys). For the minor keys, the lessons successively extend to four sharps and seven flats. In consequence of this arrangement, the lessons are not of progressive difficulty, because the intricate sharp keys precede the easier flat ones; but this order of the pieces, introduced for system's sake, may, of course, be varied by the pupil. The lessons, considered with reference to their main object, appear to us extremely proper and judicious: we notice with approbation the sparing manner in which only the principal positions of the fingers are indicated, as also the ample employment of the left hand. In point of composition the pieces are respectable throughout, and many, especially those in which the sharps or flats increase, are entitled to the higher encomium of classic elegance. It appears to us, that, in addition to the directions for the fingers prefixed to the several lessons, some hints relating to character and expression would not have been misplaced, particularly as so little of that essential part of execution is indicated in the pieces themselves. We do not

suppose there are twenty *fortes* and *pianos* in the whole book.

*The Saxe-Coburg March and Waltz for the Piano, composed by S. F. Rimbault. Pr. 2s.*

In the two pieces above-mentioned, there is nothing which can lay claim to novelty or display of science: the three common chords of D, A, and G, with an occasional seventh to get out of one into the other, form a harmonic round-about, in which the melody moves on. But as the latter kind of vehicle is a safe conveyance for all those whose incipient skill does not allow them to venture on more daring feats, so may we with propriety recommend Mr. R.'s labour to junior performers on the instrument. It is correct, pleasing, intelligible, and free from the slightest difficulty.

*Mozart's Grand Overture to Idomeneo, adapted for the Piano-Forte, with Accompaniments for a Violin, Flute, and Violoncello (ad libitum), by S. F. Rimbault. Pr. 3s.; without accompaniments, 2s.*

The arrangement of this overture, like that of the other dramatic overtures of Mozart which Mr. Rimbault has adapted for the piano-forte, is the more creditable to his talents and judgment, as, by steering clear of executive intricacies (for which, in the present instance, ample temptation existed), the piece has become accessible to moderate proficient on the instrument; a circumstance which not only affords a sufficient excuse, but indeed compensates, for the probably intentional omission of some niceties in the general harmony of the score.

*An Introduction, March, and Rondo, for the Piano-Forte, composed, and dedicated with permission to Miss Caroline Daubeney of Stratton, by Caroline Kirby.* Pr. 2s. 6d.

The three pieces contained in this publication, although evidently not produced by a pen familiar with the science of harmony, or gifted by inventive originality, are, upon the whole, not uninteresting. The introduction is agreeable, the march regular in point of construction and shewy, and the rondo, the subject of which is set in imitation of wind-instruments, proceeds with animation through its several parts. There appears, however, too great a degree of sameness in the whole of these movements: the harmony lies chiefly between the tonic and the dominant: the left hand, instead of affording a mellow support to the melody, generally beats the time with octaves, or frequent leaps into upper fifths or sixths; all which, together with the very liberal use of the pedals, produces rather a stunning gaudiness than select harmony.

*A fourth Air, with Variations, for the Piano-Forte, composed, and inscribed to Mrs. Howard of York, by J. F. Burrowes.* Pr. 2s.

A waltz forms the theme of these variations, which are conceived in proper style, and, without being difficult, afford both an interesting as well as agreeable exercise for both hands. The quick passages of var. 2 and 4 lie kindly to the fingers: the imitations in var. 3, between treble and bass, are devised with neatness. In var. 5 we observe an energetic and well-conducted running bass. The 6th var. on account

of its clever minor modulations, and its general scientific cast, is entitled to our warmest commendation. The 7th and 8th, less *récherchées*, are nevertheless attractive; and the coda attached to the latter, serves to close the work with active bustle and brilliant effect.

*Three Waltzes for the Flute, composed by L. Drouet.* Pr. 2s. 6d.

Each of these waltzes consists of six or eight distinct and successive parts in a variety of keys, more or less distant from the key of the subject. All these, however, are so neatly strung together that they form but one connected whole. The melodies are pleasing, and conceived in an interesting style. Another merit of these waltzes is, that, although the production of so great a master on the flute, they fall within the capacities of moderate proficient on that instrument. We should like to see this publication arranged for the piano-forte. In p. 3, l. 8, b. 7, a crotchet is wanting.

*The Tyrolian Air, a German Waltz and a French Air, with easy Variations, for the Flute, composed, and dedicated to Thomas Neate, Esq. by L. Drouet.* Pr. 3s.

To each of the three tunes above-mentioned, Mr. Drouet has appended a few variations, the freedom and delicacy of which proclaim both his taste as a composer, and his skill and experience as a performer on the instrument. Although we observe no particular intricacies of execution, we yet apprehend that a numerous class of respectable players will question the epithet of "easy" on the title-page, which might with more propriety, at least comparatively

speaking, have been made use of with regard to the three waltzes above noticed. As exercises for the zealous student on the flute, these variations claim our warmest recommendation. They are well calculated to form his taste and style.

## THE SELECTOR :

*Consisting of INTERESTING EXTRACTS from NEW POPULAR PUBLICATIONS.*

### CONFLAGRATION OF MOSCOW.

(FROM JAMES'S *Travels in Germany, Sweden, &c*)

(*Concluded from p 170.*)

THERE were none of these people but had some peculiar anecdote to relate of their sufferings, and all bore yet in their looks some mark of the privations and anxieties they had undergone.

Mr. C— represents himself to have been seated in his chamber the evening of the arrival of the French; where he heard the bustle of the military undisturbed: at night, however, two dragoons entered suddenly, demanded with pistols in their hands, whether any Russian soldiers or Cossacks were concealed. He replied that there were not.—“If you deceive us,” said they, “you die.” They went up stairs to search, and presently returned asking for brandy and a pair of boots; these were given, and they went their way. Soon afterwards a thick smoke began to make itself perceptible from the upper part of the house, and in a short time the whole burst into a blaze: Mr. C— was obliged to seek shelter elsewhere at a late hour, and wandered some time in vain, till at length discovering the house of a person in the Slabode with whom he had some slight acquaintance, he knocked, and re-

quested a lodging; this was soon granted: the favour was not indeed confined to himself, for he found the whole establishment converted into a place of general refuge, containing upwards of a hundred wretched persons, littered down in the several rooms and out-houses. It was hardly to be expected they should enjoy the sleep of this night unmolested, and they were visited successively by four several parties of marauders, of whom it can only be said, that the first left nothing for their successors to deprive them of. Alarmed by the continual reports of assassination in the streets, he told us he never quitted the house, except once, during the six weeks of his abode, and then he had cause to repent of his temerity, being insulted by some of the soldiers, robbed of his coat, and congratulating himself to have escaped with his life. Some time after a few French officers, as quarters began to grow scarce, came and billeted themselves in the house, where they were received as welcome guests, since their presence afforded hope of protection. This increase of company, however, added to their difficulties in some

sort, and filled them with fears lest they should be unable to find subsistence enough for so large a party. Meat, which had been abundant during the first week, was not now to be had: they doled out day by day to each, a small allowance of flour from the household store, which they kneaded into paste and baked themselves over their fires. This supply began at last to fail, without the possibility of its being replenished from any quarter: for the peasants who had ventured to market being beaten and robbed of their provisions, carts, and horses, had ceased their visits. Feeling themselves deprived, therefore, of every other resource, they were driven to forage, accompanied by the French soldiers, in the gardens of the neighbourhood, digging for potatoes and roots, or whatever they could find: yet even this was precarious, and their work often interrupted by the incursions of the Cossacks. In a half-starving condition, without a single change of clothes or linen, this gentleman passed the greater part of the time the French stayed at Moscow: but, pursued by more than ordinary malignity of fate, his sufferings were not brought to a conclusion at their departure. The excellent character which he bore, had led the French governor to solicit his acceptance of a temporary appointment in the provisional municipality; he was urged on the score of putting him in a way to assist his fellow-citizens, and, preferring the calls of duty to a consideration of the consequences to which it would expose him, unfortunately yielded to the request. On the return of the Russian police, no argument

that he could urge was held a sufficient plea for such conduct; it was necessary, in compliance with the feelings of the times, that the utmost abhorrence should be shewn against every person who bore the slightest mark of connection with the enemy, and to have merited their confidence was the highest crime. For this he was condemned by the unanimous voice of his tribunal; and the punishment awarded was, that he should be obliged to labour half an hour (*pro formâ*) on the public works, with a badge of infamy affixed to his arm; after which exposure he was thrown into prison for three months, and evermore forbidden to quit the city of Moscow on any pretence.

This story, nevertheless, presents but an imperfect epitome of scenes of distress, that varied with every distinction of age or sex. The females were of course no less subjected to the miseries of so calamitous a period: Madame ———, related to us her tale of woe. Feeling, as was natural, great alarm on hearing of the arrival of the French, she had retired to an open space of ground near one of the churches, whither a number of the inhabitants had fled from similar motives. The party waited here an hour without seeing any one, when a troop of cavalry came up and asked (it was the ordinary inquiry), whether any Russian soldiers were concealed amongst them.—“No,” answered the women, covering up with their cloaks a poor wounded man who lay half dead upon the ground. The French said they were content, and, with much appearance of politeness, demanded next, if they stood in need of any thing which it

was in their power to procure: they received a second answer in the negative, and passed on. Presently one of them returned with a bottle of brandy in his hand, and kindly offered them to drink: after this, as night came on, the whole group dispersed to seek for shelter where occasion might serve. The lady, with her husband and daughter, retired to an empty house, and remained there for two days, not daring to stir out of doors; when, being almost famished, the husband was obliged to go abroad with the hope of procuring provisions. In crossing the street he stopped, either from curiosity or other trivial motives, and picked up a rocket-case which was lying on the ground, with the appearance of having been used in the conflagration: seeing, however, that he was observed by two French soldiers, he put it away in his pocket somewhat perhaps in a hurried manner; they at the instant came up, and demanded, in a threatening tone, to see what it was he had concealed. On being shewn, one of them accused him as an incendiary, and without farther parley, took a step back, levelled his musket, and shot him through the heart. His daughter beheld this scene from the window with such feelings as may be well imagined, and the wife ran up but to behold him weltering in his blood. At this juncture they were discovered by a French officer, who happened to pass that way; he took pity on them, and removed them to the palace of Count A. Rasumofski, then the residence of King Murat, where they remained till the evacuation. His majesty had been driven by the irreverent flames to this hotel, in

*Fol. II. No. X.*

which, much to his credit be it said, he opened an asylum for the poor sufferers, and afforded them every means of relief that was in his power. Circumstances, however, did not admit of the enjoyment of much comfort; a large assembly of both sexes was crowded into one apartment, where the companionship in misfortune tended rather to increase than relieve their pains. It is distressful to delicacy to relate, that in this very room a woman of good condition in life was actually delivered of a child, her female friends standing around, and endeavouring with their handkerchiefs and clothes to screen her as far as they were able from public sight.

Mr. B— was another resident of Moscow during this dreadful period; but, more favoured by accident, he lived at an inn near the Twerskoi, in the society of several French officers, from whom he received much kindness and attention. His account furnishes an idea of the want of discipline, or, as it is termed, demoralization, that prevailed in the ranks of the army. He had one morning, he says, ventured out in the street imprudently alone, when he was met by two Poles, who attempted, on some pretence or other, to decoy him into a private place; he refused to accompany them, and as they added menaces to entreaties, he took to flight: the street, however, was empty, so they pursued him, and he was on the point of being overtaken, but fortunately turning a corner, he stumbled on a French officer, to whom he lost no time in applying for protection. The officer complied, inquired into his story, and

very severely reprimanded the Poles, striking them repeatedly with his sabre: they answered him, nevertheless, impudently enough, asserting that leave was given to plunder, and that they had a right to do so: he told them that the permission had been revoked at the end of the first week, but as he had no actual accusation to bring forward, he dismissed them, and kindly promised Mr. B — to accompany him to his lodgings. On the way they met a French soldier carrying a bundle that bore a suspicious appearance. He stopped him, and insisted on its being opened, when

several watches, rings, &c. and other articles of plunder, were exposed to view.—“Scoundrel!” said he, in amazement, “is it not disgraceful enough for a Russian to commit acts of thievery, but must a Frenchman also turn rogue, and bring dishonour on his nation? Are you not a soldier of the grand army?”—So saying, he gave him a blow on the cheek with his sword, which he then coolly wiped and returned into the scabbard; and drawing an order for the man upon the hospital for his cure, resumed his conversation with our friend.

### ADVENTURES OF A GREEK LADY.

(From TULLY'S *Narrative of a Residence at Tripoli.*)

July 1, 1781.

IN the following events related by the Greek lady whom I mentioned in my last, you will find one of the few instances of a beautiful and delicate being having surmounted such sufferings as she experienced in the savage hands of Turkish robbers. Signora S——, who is still handsome, was born in Dalmatia; her christian name was Juliana: her father was an officer of distinction in the Venetian service. Her family was disliked by the Turks, on account of the skill and courage her grandfather displayed in endeavouring to defend the Morea from the Turkish arms when they last gained possession of it. Her mother, herself, and two sisters were living on an extensive estate, beautifully situated on the borders of Macedonia. Rich villages, though belonging to Turks and Tartars, surrounded them, and that part of the country was inter-

persed with aromatic heaths, impenetrable woods, and thick vineyards; but they were remote from any capital, Salonica, the ancient Thessalonica, being the nearest to them, and they were not far from the village of Contessa. This lady thinks, if her mother had caused alms to be sent to the holy mountain of Athos, they might have averted all the troubles she experienced. This mountain is inhabited by friars, of whom there are no less than three thousand living in thirty monasteries: many of the Greeks visit it, and purchase separate blessings from the different convents at a very great expense. As the inhabitants of the surrounding villages were mostly Turks and Tartars, their society consisted only of a few families of Armenians, Dalmatians, and Slavonians, who, like themselves, had retired to that part of Macedonia, while the heads of their families were fighting under

the Venetian banners against the Turks in Venetian Dalmatia. Buried in the woods of Turkey, they remained often a long while without intelligence from the more civilized part of Europe, which this lady's mother seemed to regret infinitely more than the other Grecian ladies. She had passed the chief part of her life at Venice, and from being better informed, felt greater fears. She seemed to foresee the catastrophe that happened, and daily forbade her attendants to walk far from their dwelling with her children, fearing, as she said, the incursions of the Turks and Tartars, who, after every victory, usually scour the country, enriching themselves by plunder all the way on their return to Constantinople, or to their different beys on the Black Sea; yet, as they abstain from breaking into palaces and principal houses in their route, there is a possibility of being safe by keeping within doors.

At length some vague reports of the success of the Venetian arms lulled her into an idea of security, and she fatally acceded to the entreaties of her friends to spend the day at an Armenian's, whose residence nearly joined her own estates. She was accompanied by her two beautiful daughters, Juliana, then about thirteen, and her sister about eleven years old; and she confided her youngest child, an infant of two years, to the care of its nurse, a young Circassian slave, who had been with her some years.

She set out on this journey with nearly all the attendants she had, for greater security, though without the least apprehension. With in sight of her own domains, at the

angle of an immense forest of which they had a few paces to pass, as a tiger rushes on his prey, so sprang on them out of this wood a party of Turks.

The affrighted mother dropped instantly at the sight of them. Each ruffian seized a surprised and helpless victim, and it was the work but of a few moments for this banditti, in so unequal a combat, to cut to pieces the attendants that opposed them. Covering their wretched captives with large canvas bags which they tied over them, and fastening their prey on different horses, they took with them Juliana, her sister, and the Circassian, who, from affection, struggled to keep in her arms the infant she had with her; and, unfortunately, (as it afterwards proved) succeeded, though the Turks repeatedly commanded her to leave it on the ground at their first setting off: but, as the mother lay senseless, and apparently dead, the Circassian could not think of abandoning the infant to itself. With incredible swiftness they continued pushing their horses up the steepest hills for several hours, till a most tremendous storm of thunder and lightning obliged them to stop. They spread bags on the ground by the side of a woody mountain, and pitched some wretched tents, which ill sheltered them from the rain, in one of which they placed their miserable burthens, more dead than alive.

After the storm subsided, they brought them dried salt meat, called by the moors *kadeed*, which they had toasted, with black bread and water, and threatened them with death if they did not eat. The



Circassian endeavoured to stifle the cries of the unhappy child in her bosom, frightened at the rage with which the Turks had complained of its screams; nor did her fears suggest to her the horrors they had yet to witness, for at the sunrise these savages committed the infant to the flames, to ease themselves of its cries and the inconvenience of its being attended to, and then travelled with increased celerity across sandy deserts, through thick woods, and over rugged and steep mountains, till within a short distance of Constantinople, where they sold the unhappy Juliana and her sister to an Aleppo merchant, who, for their farther misfortune, rejected purchasing the Circassian; and thus parting them from their *faithful* domestic and fellow-sufferer, carried them on towards Constantinople. Their disconsolate and wretched mother, soon after they were torn from her, was sought for and recovered by her friends. When able to rouse herself from the lethargy which this dreadful catastrophe had thrown her into, by her unremitted inquiries she learned the cruel news of her husband having been massacred with a party of Venetians by the Turks, and that the banditti, or Turkish soldiers, who had carried off her daughters, had taken them to Constantinople. In a distracted state, she immediately collected all she could of her property and determined to follow them. She applied to an Armenian merchant at Constantinople, under whose protection she meant to place herself while she remained at the Porte, and employed him to make every

possible search for her lost children. When she had informed him of her wretched story, he told her that he was, at the same time, lamenting the fate of a Venetian youth of family, with whom he had spoken that morning, and despaired of getting him ransomed. He had been taken prisoner, and was become the property of a Turkish bashaw, who had been recalled by the Porte, to be appointed to a new government, and who every day increased the sum he demanded for this unfortunate gentleman's liberty. As Juliana's grandfather had fought in several campaigns for the Venetians, and her father had now fallen in their service, the moment the wretched event of her's and her sister's capture was known at Venice, an order was sent from the states to ransom the children as soon as they could be found. The order reached Constantinople a few days after their mother had arrived there. This public tribute paid to the memory of those so dear to her, was truly consoling, but no one knew where to find the unhappy captives. The Armenian merchant she was with, though very young, was extremely opulent and universally beloved as a most amiable character. He felt sincerely for her distress, and his age and temper led him to be highly interested from the picture she gave him of the two beautiful sufferers.

He had nearly abandoned the hope of finding them, when the young Venetian noble, whose claims he was endeavouring to remove, surprised him by a visit. He came accompanied by a Mamaluke of the bashaw's, to bring him a

proposal from that prince, for selling a great number of black slaves before his departure for his new government, to which as he was already named, and his retinue and equipage ordered to attend him in eight days, he could give but a short time for this commission. The merchant could only feel for the distress of his friend, whom he saw on the point of being hurried off to Persia before their last letters to his family had been answered, for increasing the ransom offered for him, which the bashaw had refused. He was shocked with the visible despair in his friend's countenance, and was encouraging him to hope that letters might yet reach Constantinople before his departure, when he was surprised to hear him declare, that the arrival of such letters could not relieve his present sufferings. He told the merchant, that some time since the bashaw had got into his possession two of the most beautiful Georgians he had ever beheld, whom he purchased of Turkish robbers near Adrianople. It was at first thought the officer who bought them would have fallen into disgrace, as from their sufferings they were in a most emaciated state. He had paid many purses of gold for them, and on their arrival it was feared they would not recover from the excessive hardships they had endured in the first part of their journey; but as they now became every hour more beautiful, and displayed the highest accomplishments, the bashaw had destined one of them for himself, and he meant to send her sister to his brother, a prince of Egipt. They were at present, he said,

confided to Zeleuca, a confidential Greek woman of the bashaw's family in the palace, and to remain with her till the bashaw's arrival in Persia. Zeleuca was a Grecian slave, who had been a long time in the bashaw's family, and had great influence with him. The Venetian told the merchant, that previous to the bashaw's avowed partiality for the *eldest*, he had resolved to pay his *own* ransom for their liberty, and purchase his freedom some other way, but as he was now certain the Turk would not part with them, freedom, he said, was become indifferent to him. The Armenian endeavoured to conceal his own strong emotions from the Venetian youth, as he instantly conceived these were the two beautiful sufferers he was so earnestly in search of. He soothed the unhappy youth, entreating him to be patient and secret, and above all to profit no more of any opportunity accident might furnish him with, of seeing or speaking to the Georgians, till he himself should meet with him again at the bashaw's. The youth informed him, that owing to public business, the bashaw would not take his family with him, and a Mamaluke was appointed to superintend their journey, and they were to set out four days after the prince. The young Venetian then parted with his friend the merchant, and reflected with surprise on the uncommon agitation that he seemed to suffer, and his earnestness in enjoining him to avoid seeing more of the Georgians; but he had witnessed so many instances of generous and kind actions in the merchant, during his frequent interviews with the

bashaw, that he had conceived the highest esteem for him, and therefore determined with confidence to put himself under his guidance.

The Armenian having communicated his suspicions to his afflicted guest, she was so transported, that she would instantly have gone to embrace her children, and claim them with prayers and tears, at the feet of their Turkish master, had not her friend prevented her from so rash a step. He reminded her, that with every reason to hope that the young slaves were her children, yet it was not fully ascertained, and it would be necessary to deliberate on the most cautious and possible means of redeeming them should they prove so. He persuaded her to leave their fate in his hands for a few days, and trust to his endeavours to work out their deliverance. He

knew the bashaw, fond of popularity, feared to appear severe or unjust; yet he was ferocious, violent in his passions, and prone to secret revenge, and was one amongst the most powerful officers of his rank belonging to the Porte: but as avarice was the leading feature in his character, the merchant nourished a faint hope of placing the children in their mother's arms again. He desired her to give him a letter open for her daughter, which he would endeavour to convey to her himself, and by that means discover if the children were her's or not. The account he had received from the Venetian left him no room to doubt it; but to gain their confidence, and to make them *alone* acquainted with a plan for their escape, seemed almost too difficult to accomplish.

(*To be concluded in our next.*)

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 22.—HALF DRESS.

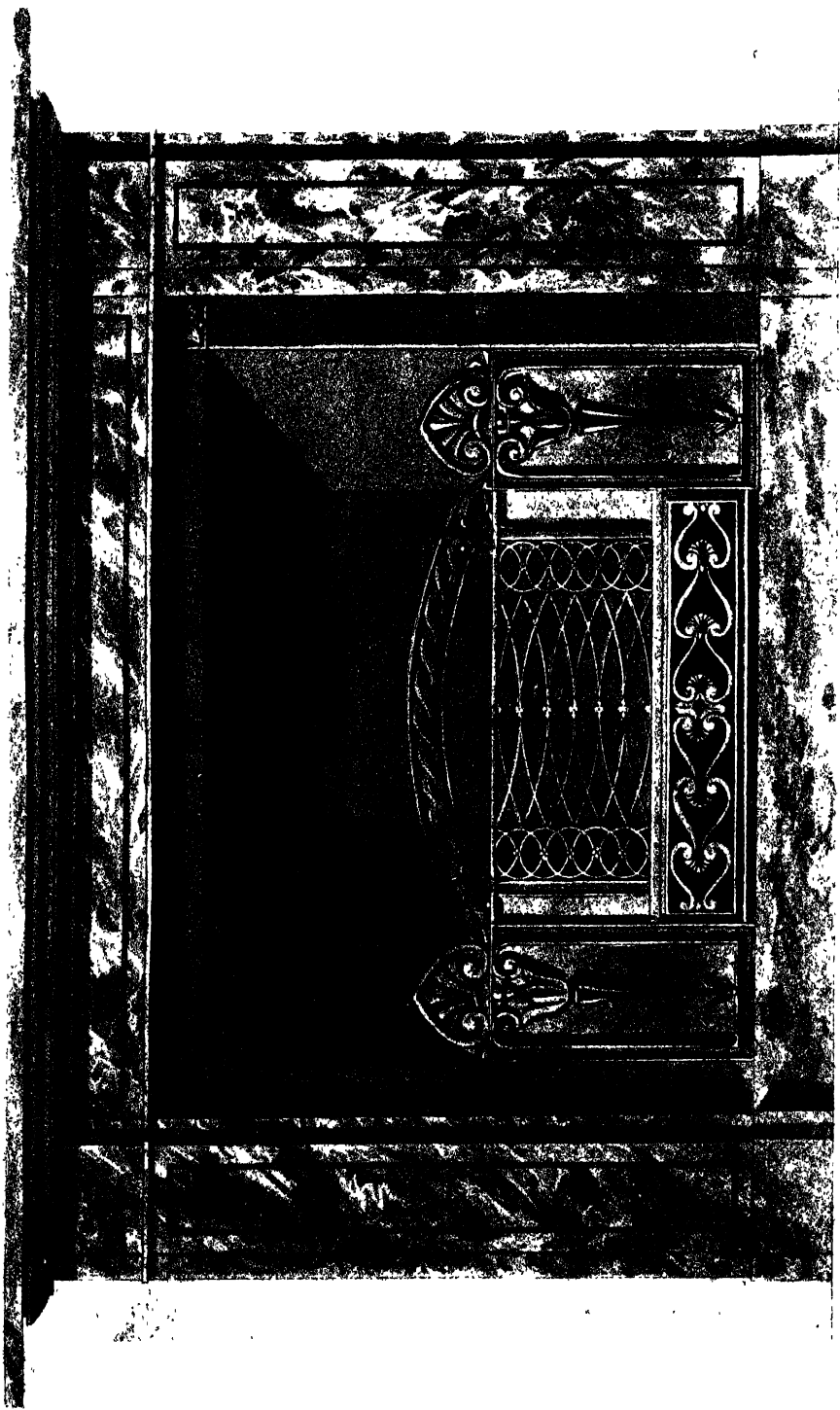
A GOWN of lilac sarsnet, cut low round the bust, which is trimmed with pink ribbon, disposed so as to form a wreath; the shape of the back is marked by bands of pink, and a large bow, in the French style, ornaments the middle of it at bottom. The back is full; a plain light front forms the shape in a most becoming manner. Long full sleeve, composed of clear muslin, trimmed at the wrist with a single row of lace, and finished by a pink bow. *Pichu* to correspond, very full trimmed round the throat with lace. The bottom of the skirt is edged with pink, and trimmed with

a single flounce of blond lace, set on very full, and surmounted by a wreath of French roses. *Cornette* composed of *tulle*, finished by a quilling of blond round the face, and fastened by a pink bow under the chin; a bow to correspond ornaments it on the forehead, and a bunch of flowers is placed very far back on the head. The style of this *cornette*, though French, is so simply elegant and becoming, that we have not for some time seen any half-dress cap to equal it. Plain gold ornaments. White kid gloves, and white kid slippers with pink rosettes.



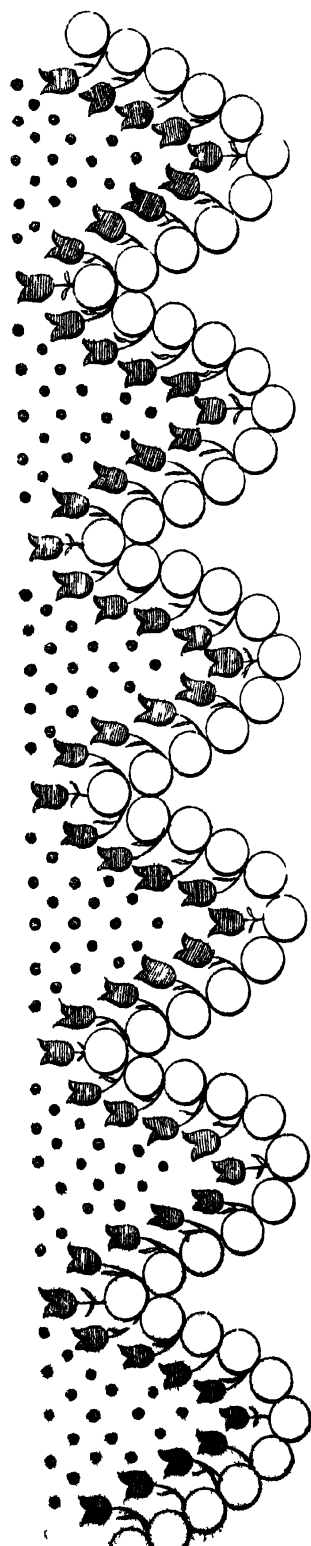
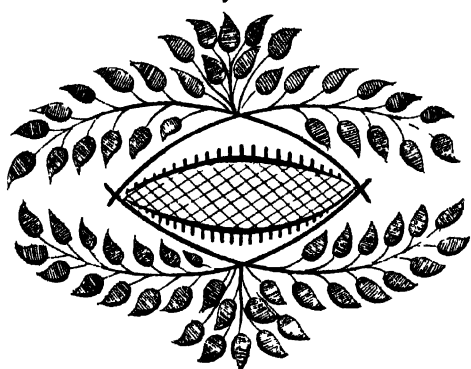
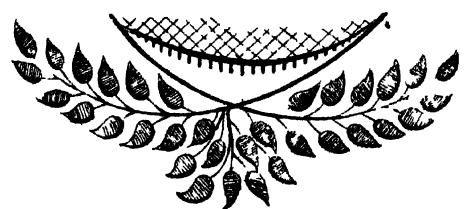












## PLATE 23.—BALL DRESS.

A gown, composed of white gauze, of an exquisitely beautiful and glossy texture: it is worn over a maiden-blush slip. For the form of the dress, which is in the highest degree novel and elegant, we refer our readers to our print. The trimming is a rich roll of intermingled gauze and satin at the bottom of the dress, above which is a wreath of fancy flowers, and this wreath is surmounted by white satin draperies: the general effect of this trimming is uncommonly tasteful and striking. The hair is much parted on the forehead, and dressed very low at the sides; and the hind hair, brought up very high, forms a tuft. Head-dress, a wreath of French roses, placed so as apparently to support the hind hair. Necklace, bracelets, and ear-rings of pearl. White kid slippers and gloves.

We have to thank the condescension of a lady, one of our subscribers, for both the elegant dresses which we have given this month.

## GENERAL OBSERVATIONS ON FASHION AND DRESS.

The favourite promenade dress is now composed of Pomona green sarsnet; it is made a very decorous walking length, and trimmed with satin some shades lighter than the dress: the trimming is about half a quarter in breadth; it is disposed in byas flutings, and finished at both edges with pipes. This trimming is in very bad taste, it is formal, not at all novel, and has no other recommendation than being fashionable. The body, which is the same length in the waist as last month, is plain in the middle, but

very full at each side of the back, and is ornamented with a pelerine cape of a novel and pretty form: it falls nearly as low as the waist, is open behind, and cut in points, which cross each other; it is brought very low round the bosom, but instead of meeting, it flies back; the ends are pointed, and nearly a quarter long; it is made quite up to the throat, but without a collar. Plain long sleeve, finished by a triple quilling of byas satin, and confined at the wrist by a band. We should have observed, that the pelerine is trimmed with a light narrow fluting of satin.

The materials for walking dress are various. Sarsnet and poplin are high in estimation, and cambric is still considered elegant: we observe the latter is in general trimmed with two or three flounces, lightly embroidered in colours; we do not mean an intermixture, but various shades of the same colour: evening primrose, dark blue, and green, are most in favour. A silk scarf or spencer, to correspond with the trimming, is an indispensable appendage to these dresses, as is also a white clip or straw bonnet, trimmed with puffs of white satin, tastefully intermixed with cord to correspond with the trimming of the dress, and a bunch of flowers also to correspond. The effect of these dresses is very elegant, and they are well calculated for the dress promenade.

For carriage dress, the Gloucester bonnet and spencer have lost nothing of their attraction since our last number. White satin pelisses, trimmed with royal purple satin, are also fashionable; and mantles, so long exploded, begin

to be seen: they are worn, however, very partially, and we apprehend those *belles* who reckon on their revival will be disappointed. We have seen two, one composed of spotted silk, lined with white sarsnet, and trimmed with white satin; the other a rich purple and white shot sarsnet, trimmed with lace. One of these mantles was cut entirely byas; it was short, and hung very gracefully round the figure: the cape, exactly of the shape of a half-handkerchief, was cut round in scallops, and a full puffing of satin went round the throat. We must observe, that collars are entirely exploded, and ruffs continue to be an indispensable part of walking or carriage dress.

Muslin still continues to be the most fashionable article for morning dress. The most tonish dresses are those made about a quarter of a yard shorter than the petticoat: they are gored, and the body and skirt is formed of one piece; the back is very full; they are open in front, and made up to the throat, but without a collar: they are trimmed round with the fashionable work which resembles point lace, and the petticoat has a double flounce to correspond. The sleeve, which is long and very loose, has a triple fall of work at the wrist. These dresses, fashionable and expensive as they are, have, at a distance, an uncommonly ludicrous effect; the trimming being pointed, and worked in holes, has the appearance, especially when there are so many falls of it, of being actually in rags. The elegant *dis-habille* which we noticed in our last number is still in favour, and,

though not so fashionable as the one which we have just described, is more generally adopted by *élégantes* of taste.

Plain and worked muslin is still worn in dinner dress, as are also sarsnets. Clear muslin bodies, made half-high, and exquisitely worked, are much in favour for dinner parties; they are worn either with a skirt, worked round the bottom to correspond, or a sarsnet one, trimmed with an intermixture of white patent net and ribbon, disposed in draperies, which has a very light and elegant effect. We have not for some time seen any thing so tasteful as these worked bodies and silk skirts; 'tis true they do not offer any actual novelty, but at this time of the year our fair votaries of fashion do not rack either their own invention or their *marchandes des modes* for novelty. *Belles* of good taste profit by the licence which fashion at this season gives, to wear what they consider most elegant and becoming—these dresses are both: they answer also a better purpose than that of adorning the wearer, by the liberal encouragement they afford to female industry. Fine work is now in very considerable estimation for all those parts of female attire for which it can be worn; and we have seen some, particularly the bodies which we have just noticed, the effect of which is fully equal to lace. *Fichus*, or half-high bodies, are now universally adopted for dinner costume, as are also long sleeves. We observe that backs, which had decreased a little in breadth, have again expanded. Dresses continue to be very becomingly made about the shoulders; they only fall

sufficiently to give an appearance of ease to the shape.

White gauze and white net are most in estimation for full dress: crapes, especially coloured ones, are very little seen. The favourite form is a gown, cut low all round the bosom and back of the neck, tight to the shape in front, and a considerable fullness both in the body and skirt behind. Short sleeves, are worn very short, very full, and in general draped with silk or pearl ornaments. Blond is still worn for trimmings; but we think that the same material as the dress, fancifully intermixed with ribbon, small pipes of satin, or satin wreaths of leaves, is more generally adopted. Embroidery is still in much request, as are also long wreaths of artificial flowers. Dresses are still trimmed very high, which is a great disadvantage to under-sized *belles*.

When dresses are trimmed with embroidery, they are frequently worn with a white satin brace, embroidered to correspond: the form of this brace is different to any thing that has yet been introduced; it forms a point behind, crosses in front, and is cut out on each breast so as to display the under-dress: it is, in our opinion, highly advantageous to the shape.

*Cornettes* continue very fashion-

able both for morning and half dress. One of the prettiest morning caps which we have seen, is a small mob, composed of alternate strips of British net and letting-in lace; the former full, and the latter plain: it is trimmed round the top of the crown with lace, set on very full; the ends are cut very narrow, and placed very far back: it has a single border of lace, set on very full, and a large bow of white satin ribbon pinned a little to one side. For the most elegant half-dress cap, we must refer our readers to our print, as we have seen nothing so tasteful or becoming.

We have no alteration to notice either in plain dressing or ornaments for the hair since last month.

In half-dress jewellery gold ornaments alone are adopted. Cornelian, which was high in estimation when mixed with gold, has declined for some time past, and is now exploded. Gold ornaments are now very expensive, because the workmanship of them is so extremely elegant. The French no longer retain their pre-eminence in jewellery; and we are happy to say, that French trinkets are much less worn than they have been.

Fashionable colours for the month are, Pomona green, dark and azure blue, evening primrose, peach-colour, and lavender.

## FASHIONABLE FURNITURE.

### PLATE 20.—MONA MARBLE CHIMNEY-PIECE.

THE Mona marble has so considerably increased in reputation and fashion, that no apology need be offered for presenting our readers with the annexed design, which shews the simple forms proper to

receive the ornaments of bronze, or-molu, or bhule, with which these chimney-pieces are usually ornamented for apartments of superior decoration. From the circumstance of this simplicity of design, they

are manufactured at prices calculated to supersede similar works in foreign white marbles, over which they have a considerable advantage, from the beautifully variegated tints

of the Mona marble, and from the circumstance of its preserving the original freshness of effect, which statuary loses in a few years.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

THE Rev. C. Colton is preparing a work, under the expressive title of *Many Things in few Words*, addressed to fewer persons who think.

*A Diary of a Journey into North Wales*, by the late Dr. Samuel Johnson, printed from the original MS. in his own hand-writing, together with a fac-simile of a part of the manuscript, edited, with illustrative notes, by Mr. Duppa, will be speedily published.

Mr. Mudie is about to publish a grand *Series of Forty Medals*, commemorating British victories under the Duke of Wellington; a work which will enrich the cabinet of the amateur with a class of art but little known in this country, and which will deliver down to posterity an elegant and energetic record of the glorious events which have so highly exalted our national character.

*Sermons on interesting Subjects*, by the late Rev. James Scott, D.D. rector of Simonburn, Northumberland, and Fellow of Trinity College, Cambridge, are in the press.

Mr. T. Lester, of Finsbury-place, is preparing for publication, in monthly numbers, *Illustrations of London*, containing a series of engraved views and delineations of antiquarian, architectural, and other subjects in the metropolis, with historical and topographical descriptions.

The Rev. John Bruce, of Newport, is printing *Juvenile Anecdotes*, designed for the moral and religious instruction of the rising generation.

Mr. Robert Fellows, of St. Mary Hall, Oxford, has in the press, *A History of Ceylon*, from the earliest period to the year 1815; with characteristic details of the people.

Mr. T. Dibdin is preparing for the press, *The posthumous dramatic Pieces of the late Mr. Benjamin Thompson*, accompanied with a copious memoir, in two octavo volumes.

The Rev. Joseph Hunter, of Bath, proposes to print in a quarto volume, with suitable embellishments, *Annals and a Topographical Survey of the Parish of Sheffield, or Hallamshire*; with many original, biographical, and bibliographical notices.

Mr. Matthew Gregson, of Liverpool, is printing, in a small folio volume, *Fragments of the History of the County of Lancaster*, with numerous engravings.

Mr. Charles Peter Whitaker, formerly of the University of Göttingen, and professor of languages, is preparing for publication, *A new Grammar of the French Language*, on a plan perfectly original, intended for the use of those who wish to acquire a speedy and grammatical knowledge of modern French; to be interspersed with in-

genious exercises and examples, illustrative of the peculiar construction and idiom of the language: the whole calculated to facilitate the acquirement of grammatical rules, without the unnecessary fatigue and perplexity of the old system.

Miss D. P. Campbell, a young lady, resident in one of the northernmost isles of Scotland, who, for some years past, has contributed to the maintenance of a distressed mother, and supported entirely by her own exertions a younger brother and sister, proposes, in furtherance of that support, to publish a volume of *Poems*; the greater part of which were originally written without the view of ever extending them beyond the small circle of her own acquaintance, until severe and accumulated misfortunes compelled her to offer them to the public. An edition of these poems was published at Inverness in 1811, when the authoress had not yet attained her 17th year, for the amiable purpose of liberating her father from a prison. That beloved parent is since dead; and the helpless situation in which he left his family, has induced his unhappy daughter to attempt, by subscription, the publishing of a second edition of her works, considerably improved and enlarged, in one volume 8vo.

Major Hawker, of Long Parish House, Hampshire, has ready for publication, a work entitled, *Instructions to Young Sportsmen*. It comprises a gentlemanlike code of precepts for the conduct of the sportsman in every department of his amusements—points out the minutiae of a good gun and shooting

tackle, gives directions for choosing and training dogs, with the best remedies for their various diseases; and in enumerating the various species of what is called game, the author has made some valuable additions to our present stock of knowledge in natural history, particularly in British ornithology. The work concludes with a clear and succinct abstract of the game laws, which must be of incalculable service to all those who wish to avoid lawsuits and live on good terms with their neighbours; and is enriched with splendid engravings by Lowry.

The following arrangements have been made for Lectures at the Surry Institution, during the ensuing season:—1. On Chemistry, by John Murray, Esq. to commence on Tuesday, Nov. 12, at seven o'clock in the evening precisely, and to be continued on each succeeding Tuesday.—2. On Acrostation, by John Sadler, Esq. to be delivered on Friday evenings, Nov. 15th and 22d, at the same hour.—3. On the Principles and practical Application of Perspective, by John George Wood, Esq. to commence on Friday, the 29th of November, and to be continued on each succeeding Friday, at the same hour.—4. On Astronomy, by John Millington, Esq. civil engineer, to commence in January, 1817.—5. On Music, by W. Crotch, M. D. Professor of Music in the University of Oxford, to commence in February, 1817.

Messrs. Netlam and Giles, of New Inn, have issued proposals for publishing by subscription, a new Map of the county palatine of Lancaster, from an actual survey, upon

the basis of the Trigonometrical Survey of England, as determined by Lieutenant-Colonel William Mudge, of the Royal Artillery, F.R.S. and Captain Thomas Colby, of the Royal Engineers; at a scale of one inch to a mile. The trigonometrical survey is commenced, and will be executed en-

bly Messrs. Acland and Giles themselves, and the general survey of the interior will be carried on by them and assistants. That the subscribers and the public may be satisfied of the authenticity of the survey, they propose to publish a notation of the angles, and their computations, by which the relative distances of the principal objects in the county will be determined, and the process of the work explained. It gives us pleasure to observe, that upwards of seven hundred subscribers have already given their support to this undertaking.

Mr. Edward Heard has invented a chemical re-agent, by which he renders salt-water capable of washing and cooking. Various experiments have been tried with it in the navy, under the direction of the Board of Admiralty, with success. If adopted, it would promote cleanliness among our seamen, the principal requisite for the preservation of health; remove the leading causes of contagion on ship-board from dirty garments, beds, and bedding; and afford means to passengers of washing weekly, if necessary, and lessen the amount and expenses of equipment.

Some remarkable cases have lately come to the knowledge of medical gentlemen, from which it appears, that magnesia, when taken in powder, as is commonly done,

has remained in the system combined with animal mucus, and formed tumours and concretions of considerable size. Two instances of this kind are stated by Mr. Brande, in the last number of the Journal of Science and the Arts. In the one case, a concretion of magnesia and mucus, weighing several pounds, was taken out of the intestines after death. In the other case, the magnesia was ultimately evacuated in the state of sand, which, on analysis, was found to be the subcarbonate of magnesia. Magnesia is proved, by the experiments of the most eminent chemists, to be the best corrective of the uric acid, which is the principal cause of the gout and of calculary complaints. A valuable improvement in the mode of preparing this medicine has been lately made by Messrs. Bakewell and Co. Tavistock-street, Bedford-square; the magnesia being held in a state of perfect solution in their magnesian water, whereby the possible injury or inconvenience of taking it in the form of powder is entirely obviated. The water is as brisk and pleasant as the best soda-water; and the magnesia is rendered mild, light, and easy to the stomach, being held in solution by fixed air, or the carbonic acid.

The lectures held by Dr. Spurzheim in England, have drawn considerable attention to the system of craniology, founded by Dr. Gall. To such of our readers as are interested in this subject, the following notice of a volume in imperial folio, just published at Munich, by Dr. Spix, will be acceptable. It is entitled, *Cephalogenesis, sive Capitis ossei Structura, Formatio et Signifi-*

*ratio, &c.* The head is here considered in its evolutions throughout the whole series of animals, from man to the insects, at all periods of life, from the embryo to old age. Its relations to the other parts of the human body, and its functions as the principal organ of the soul, are illustrated in a new manner; and the work contains also a critical review of all that has appeared on the subject. Of the prints, nine are shaded, and nine in outline for demonstration. They are from drawings on stone by the masterly pencil of Koeck, painter to the academy of Munich, celebrated for his admirable designs for the works of Sömmering, Wenzel, Fischer, &c. They exhibit exact representations of the skulls of animals of all classes, and afford an accurate medium of comparison, which discovers the laws followed

by nature in the formation of the different varieties of the head. By the evidence of these laws the author has attempted to solve the wonderful problem involved in the structure, composition, and proportion of that part of the animal frame. Psychology will thus obtain a true foundation in nature itself; cranioscopy and physiognomy will be reduced by some new measures to laws both simple and comprehensive; zoology will be enriched with views and principles of the greatest importance with respect to the classification of animals; and the whole of natural history will be improved by the discovery of an organic law, hitherto overlooked, which the author calls *Lex circuitus organorum*. This curious and interesting work may be inspected at Mr. Ackermann's.

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## Poetry.

### WATERLOO.

FROM conquer'd Ligny's cruel field,  
Where shatter'd was fair Prussia's shield,  
In confident presumption steel'd,  
March the fierce French exultingly.

With sanguine and contemptuous view,  
They trace the steps of England's few  
In proud pursuit to Waterloo,  
And call them theirs undoubtingly.

Pride-blinded men! deem it not dread  
The island lion's backward tread;  
What, if he couch his fearless head,  
'Tis but to spring more mightily!

Nor wish for morn, nor idly dread  
To find with night the Wellesley fled;  
The ground to-night that yields a bed,  
Gives him a grave or victory!

That tempest-troubled night is gone;  
Each deadly preparation done;  
And now the carnage-claving gun  
Bids to the battle horribly!

On comes the furious Gaul—they close;  
Fire answers fire; blows earn but blows;  
No breach those living walls disclose—

Vain their impetuosity!  
Forward their usurpation's best!  
Iron of heart, in iron vest—

'Tis vain—they may not bide the test  
Of naked British bravery!

Then pour thy *all* into the fray,  
Desperate! and yet retrieve the day;—  
Behold, that terrible array,

Rankless, return discomfited!  
And where is he for whom they bleed?  
The proud in word, and base in deed,  
Fixing his fate upon his steel,  
He flies the field disgracefully.



Where peace-entreating Europe's claim?  
Accomplish'd in one day of fame!  
Emblazoning thy glorious name,  
O concord-conqu'ring Wellington!

Where they in freedom's cause who died,  
Their country's sorrow and her pride?  
E'en as they fought, so, side by side,  
Still lie the brothers brotherly.

And side by side shall they be seen,  
In England's roll of triumphs been,  
And nurs'd with English tears, still green,  
Shall bloom their wreaths eternally!

F. C. S.

## REFLECTIONS.

Ah! who has power to say  
To-morrow's sun shall warmer glow,  
And o'er this gloomy vale of woe  
Diffuse a brighter ray?

Ah! who is ever sure,  
Though all that can the soul delight,  
This hour enchants the wond'ring sight,  
These raptures will endure?

Is there, in life's dull toil,  
One certain moment of repose,  
One ray to dissipate our woes,  
And bid Reflection smile?

We seek Hope's gentle aid;  
We think the lovely phantom pours  
Her balmy incense on those flow'rs  
Which blossom but to fade!

We court Love's thrilling dart,  
And when we think our joys supreme,  
We find its raptures but a dream,  
Its boon a wounded heart!

We pant for glitt'ring fame,  
And, when pale Envy blots the page  
That might have charm'd a future age,  
We find 'tis but a name!

We toil for paltry ore,  
And when we gain the golden prize,  
And Death appears, with aching eyes  
We view the useless store!

How frail is Beauty's bloom!  
The dimpled cheek, the sparkling eye—  
Scarce seen, before their wonders fly,  
To decorate a tomb!

Then since this fleeting breath  
Is but the zephyr of a day,  
Let Conscience make each minute gay,  
And brave the shafts of Death!

And let the gen'rous mind  
With pity view the erring throng,  
Applaud the right, forgive the wrong,  
And feel for all mankind!

For who, alas! shall say,  
"To-morrow's sun shall brighter glow,  
And o'er this gloomy vale of woe  
Diffuse a brighter ray?"

SOMERSET.

DIALOGUE BETWEEN A PASSENGER  
AND A TURTLE.*Passenger.*

Why, pretty Turtle, dost thou mourn  
Within this lonely grove?

*Turtle.*

I've lost, alas! my only joy,  
The partner of my love.

*Passenger.*

Art not afraid the fowler's hand  
Thy blood, like his, should spill?

*Turtle.*

Ah, no! for if he kills me not,  
Incessant sorrow will.

SOMERSET.

## EPIGRAM

*On the Statue of VENUS.*

Such mimic charms in every feature  
shone,  
With such perfection glow'd the breath-  
ing stone,  
That lovely Venus, stooping from the  
skies,  
Exclaim'd, whilst wonder fix'd her sted-  
fast eyes,  
"Alas! for me, if such superior grace  
Had beam'd in Juno's or Minerva's face,  
Venus had claim'd the golden prize in  
vain,  
And fled unhonour'd from th' Italian  
plain."

R. N. D.

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## TO OUR READERS AND CORRESPONDENTS.

*Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expense. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, will be acceptable.*

*The favours of Mrs. Serres, Oscar, &c. shall have a place in our next.*

*The Admiring Bachelor's Enigmatical List of handsome young Ladies at Stonehouse appears to us to be very deficient in that precision which is essentially requisite for any successful attempt at explanation.*

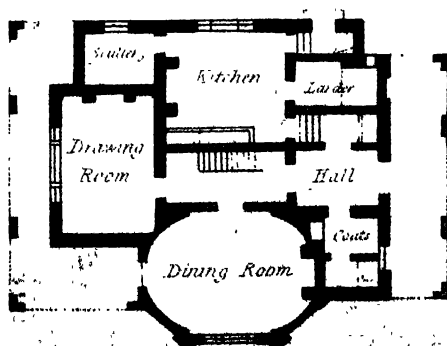
*The Publisher of the Repository acknowledges the receipt of hints of A Well-wisher, and hopes to be able to profit by them.*

*The writer of the ingenious paper On the Nature and Use of Day-light in the Fine Arts, given in our present Number, authorizes us to assure our readers, that the Notes to that article shall be forwarded in time for our next publication.*

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Persons who reside abroad, and who wish to be supplied with this Work every Month as published, may have it sent to them, free of Postage, to New-York, Halifax, Quebec, and to any part of the West Indies, at £4 12s. per Annum, by Mr. THORNHILL, of the General Post-Office, at No. 91, Sherborne-Lane; to Hamburg, Lisbon, Cadiz, Gibraltar, Malta, or any Part of the Mediterranean, at £4 12s. per Annum, by Mr. SERJEANT, of the General Post-Office, at No. 92, Sherborne-lane; and to the Cape of Good Hope, or any part of the East Indies, by Mr. GUY, at the East-India House. The money to be paid at the time of subscribing, for either 3, 6, 9, or 12 months.





COTTAGE ORNÉE

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THE SECOND SERIES.

VOL. II.

NOVEMBER 1, 1816.

N<sup>o</sup>. XI.

FINE ARTS.

ARCHITECTURAL HINTS.

PLATE 25.—COTTAGE ORNE.

To combine utility with picturesque beauty at a moderate expense in buildings of this description, is at all times the endeavour of the architect; he is aware that agreeable appearances must be obtained, but that it is improper to sacrifice to them the real conveniences of a dwelling, or to obtain both at a charge that should belong only to buildings of greater pretensions. This consideration has led to the devising of irregular plans for the cottage orne, in which symmetrical arrangements of pure architecture are not observed, and the parts are then so disposed as to form pleasing combinations of form, in which, of course, some intricacy occurs, and to produce varied effects of light and shadow. Additions to old buildings are sometimes made in this way, with great advantage to the convenience of the interior of the house and to the beauty of the building externally; for it not unfrequently happens, that concurring circumstances will effect a pecu-

liarity of character, that probably would not have been the result of premeditation. This mode of proceeding, however, in which the convenience of arrangement is made to govern the design, is not suited to regular architecture; in it the proportions of the various forms and dispositions of the several parts are adjusted by severities of rule, which make the contrary practice indispensable: and it was this circumstance, not less than the desire of pleasing by the introduction of a novelty, that induced the late Mr. Wyatt to cultivate that peculiar style, which he formed from a mixture of the castle style with that of the conventual and cathedral Gothic; for being about to make considerable additions to buildings containing very noble apartments, so disposed as to be inimical to architectural symmetry, he reverted to the practice of the early architects of our own country, and surmounted the difficulties of such arrangements by aiming to produce grand and picturesque

effects, rather than those of stately elegance; and it is perhaps to the encouragement given to this effort by the taste and judgment of the present Earl of Essex, that we are indebted to so extensive a recovery of many beauties in English architecture.

The plan of the annexed design of a *cottage orné* departs but little from a simply oblong form, but it marks that no attempt has been made to complete it; and in the elevation also, the forms are disposed with a very limited regard to a perfect symmetry of its parts. This building is arranged for a small family, and consists of a hall, staircase, dining and drawing-rooms, closet for coats, &c. a kitchen, scullery, and larder on the ground-floor; on the chamber-floor are five rooms and a closet; and on the under-ground story are proper wine, beer, and coal-cellars, a cold larder and store-room. Plans of this description have the advantage of losing no space by communicating passages, which too commonly increase the magnitude of buildings, and consequently the expense of them, without a corresponding benefit. The absence or spare application of passages constitutes, perhaps, one of the perfections of a plan, provided all the rooms are approachable independently of each other from the hall, staircase, or vestibule; and such simplicity of arrangement should always have a due consideration. The roof of this design is made to project beyond the walls of the house, and thus affords an opportunity of forming a gallery and double virandah, a very desirable appendage to a villa whose chief apartments are

presented to south or to south-western aspects.

#### OBSERVATIONS ON THE DRY-ROT IN BUILDINGS.

(Continued from p. 190.)

The disease in buildings, termed the dry-rot, being ascertained to originate in the corruption of the timber used in it, or from some vegetable putrescence in its neighbourhood, assisted by a certain proportion of heat and moisture, it will be evident that the prevention of the disease in new buildings about to be erected will depend on the choice or judicious management of the ground on which we build; on the construction of the building; on the nature and state of the timber and other materials employed; and on the proper drainage and due ventilation of all its parts.

Clay soils are the most generative of this disease; the surfaces of them, and frequently the clay itself, abounds with vegetable particles, and it is often found deeply seated in it in the state of slime. Where trees, shrubs, or hedges have grown, the earth retains parts of their roots, which, upon decay, produce small funguses: the surfaces and loose parts of all such soils should be carefully removed, and, if needful, the deficiencies be supplied with gravel, or some other pure material, great care being taken that an adequate drainage is obtained; for, in this case, it is of the first consequence, as a clay soil, from its retention of damp and tenacious hold of corrupt matter, may be considered, in most instances, as the primary source of the dry-rot in buildings so situated.

Buildings are more or less favourable to the production of the dry-rot, as by their construction they more or less receive the advantages which are derived from good drainage and free ventilation; by these the adjustment of that due proportion of heat and moisture, so necessary to the progress of the disease, is wholly destroyed, and consequently the tendency to its progress by other causes is counteracted, and is never perhaps manifested by a speedy decay. For this purpose areas should be formed all round the building, and the under part of the lower floors freely ventilated, particularly if they are contained in what is termed an under-ground story; and it is not enough that air be admitted into those parts by one aperture, such openings must be multiplied, and so disposed as to produce a continued current, and consequently a removal of the impurities that might otherwise remain in them. If, however, a sufficient circulation cannot be obtained in this way, some other device must be resorted to, and perhaps there is no better means for this purpose than common flues, which may be carried up with the chimney flues of the house whenever a stack for them conveniently presents itself, or by other flues, to destroy the equilibrium of the air which surrounds the atmosphere of the confined apartment. The dry-rot sometimes begins at the top of the house: in this situation it is owing usually to the gutters, either from their being too small for the quantity of water they have to dismiss, from the improper method used in laying them, or the bad execution of

the work: the same consequences frequently occur from similar defects in the water-pipes or cistern-heads, which suffer the water to overflow them, and is thence received by the walls of the house, with all the vegetable matter that may be in solution with it.

Unseasoned timber, or timber that contains much of that moisture which was essential to its growth when in the state of a living tree, necessarily suffers a degree of fermentation and corruption, proportioned to the suitableness of the situation in which it is placed, towards promoting and supporting the natural principle of decay. Timber in this state should be rejected, and such only employed as is dry, and in which the viscous portion of its substance has become hard. That timber is the best suited to the purposes of building where the rot may be expected, which is least liable to suffer a resolution of its softer parts by the wet or damp to which it may be exposed.

Many ingenious speculations have been entertained on a better practice of felling trees in our own country, and in a preparation of all timber prior to the admission of it into buildings; and experience proves the benefits that would result, from experiments formed from effects already known, not only to edifices where the presence of the dry-rot is expected, but to buildings generally. This terrific disease sometimes originates in the walls of a house where timber is not present, and is caused by the corrupt matter too frequently used in the preparation of the mortar, such as loam, unwashed road sand,



or screened rubbish; and it most commonly prevails where the brick-work is not solidly filled up with what is termed grouting, or mortar, but where the bricks are so put together that interstices and vacancies exist capable of retaining any corrupt exhalations that may arise from the cellars or foundations. Masons also infect a building with the dry-rot that otherwise would be wholly free from it, by laying the pavings of the lower apartments with improper earth; and it is very often found to proceed from fire-places, where masons have prepared a support for the hearth or slab with corrupt sand; and from the same cause,

paved halls and the landings of stairs are spots from which the disease has originated in many instances. Cesspools, drains, and wells require to be ventilated, unless they are so deeply situated from the surface of the ground, that being well covered, the bad air from them cannot reach the foundations of the walls or the lower apartments: this is, however, an uncommon practice, but of great advantage, not less towards the prevention of many disorders to which the human frame is incident from corrupt air, than for the prevention of the disease in question.

I. B. P.

(*To be continued.*)

## ARCHITECTURAL REVIEW.

No. X.

### VAUXHALL BRIDGE.

IT is no inconsiderable proof of the wealth and liberty of a country, when a few of its individuals unite in the bold speculation of building a bridge over a wide and rapid river; and it is a strongly presumptive proof of its increase of internal commerce, when the payment of its vast expense is anticipated to be complete in a few years, from the collection of very moderate tolls: and yet one of the noblest bridges of Europe is now erecting over the Thames in London upon such a speculation, and upon such expectancy. And certainly it is a bold and patriotic deed to erect a bridge more removed from the immediate point of trade, depending for remuneration on the annual dividend, in the shape of interest, that certain tolls will afford to its proprietors. But such

men in this country are found, and we shall ever be as happy to applaud their undertaking as to witness their successful accomplishment of so great a public benefit.

The building of bridges was considered so highly, and of such great importance, in ancient times, that among the Romans it was committed to the priests, until at length the emperors condescended to become the conservators of them; and in the middle ages, bridge-building was received as one of the acts of religion. Under the name of *pontifices*, or bridge-builders, in the twelfth century an order of Hospitallers was founded, whose duty it was to erect bridges for the convenience of travellers; and up to no very late period, the names of those whose munificence had founded others were held in as pious me-

mory, and became as devoutly prayed for, as were the good *pontifices*.

Vauxhall Bridge crosses the Thames near the junction of the Vauxhall, South Lambeth, and Portsmouth roads, and unites them with the opposite shore at the end of Mill-Bank, in Tothill Fields: it forms a ready communication with the south of Westminster; and to persons travelling to or from the north-west of London, and places in its vicinity, it presents the means of a considerable abridgment of their journey. The bridge consists of nine arches and eight piers, exclusive of the abutments, which are approached by very easy ascents. The piers are of stone, the lower part rusticated, and the upper part ornamented by niches and pannels; the arches and the superstructure are of iron, which, being open, gives the whole an effect of lightness, but, in this case, without that general appearance of insecurity which too often belongs to them.

Iron bridges are exclusively the invention of British artists, and it is flattering to our national talent, and useful to the best interests of the country, when they are successfully adopted: they afford encouragement to ingenuity, support thousands of industrious workmen, and give facilities to trade; for the comparative cheapness of their construction enables speculators to erect them where bridges would not exist, if they had to meet the vast expenses of stone-work; or the continual dilapidations to which wooden bridges are subjected.

In the general design the engineer has succeeded; he has formed an agreeable whole, by carefully

separating the fitting and pleasurable of construction from the surprising, and by not speculating upon the possible, rather than the probable, in the practicability of the arches. By his arrangements he has certainly lessened the expense considerably, and not a little also by the ingenious plan of increasing the height of the piers progressively from the abutments at each shore up to the centre arch; by this means the superior elevation of this arch is obtained, and all the others decrease in height according to the inclined line of the top of the bridge, notwithstanding the ribs of all the arches are perfectly alike, being formed from the same radius, and probably all cast from the same set of patterns. This last circumstance must have saved a considerable sum of money; indeed, so far as discretion and foresight could be exemplified in this structure, it has been manifested: the bridge, therefore, is highly creditable to the engineer. But as a work of art, in which chasteness of design, truth and harmony of composition, and knowledge of forms, with all the beautiful modification of light and shadow, are involved, the bridge has not a similar claim to our applause. As it is approached by water, the spectator is some time in doubt if the bridge be not designed in the Gothic taste (and it certainly is not intended to be so), for the upright forms that fill the spandrels give it that character; and if the whole at a small distance be viewed from either of the shores, they induce the spectator to receive as real the illusion that makes every arch appear a pointed one, a peculiarity

in Gothic architecture. The niches in the piers are too small: the railing on the top is mean, and, from the meagreness of the top rail, it has, to the passengers, the appearance of being unsafe: the alcoves on the centre of the bridge might well have been spared, as they cannot afford good shelter, and are not beautiful; and the toll-houses are built from designs equally removed from just claims to archi-

tectural reputation. Indeed it is manifest, that the whole is the work of an engineer unaided by proper architectural assistance; and it is to be regretted, that in this, as well as in most other edifices constructed chiefly of iron, the same deficiency exists, which would not occur if the commissioners for building them appreciated duly the value of architectural fitness and beauty.

## CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

(Continued from p. 198.)

PAINTERS; PERIOD IN WHICH THEY FLOURISHED; PRINCIPAL WORKS AND MERITS.

**BRUNO DI GIOVANNI**, of Florence, 1320.

**LIPPO MEMMI**, of Siena, 1320. Many works in the church of S. Croce at Florence; for the churches of S. Caterina and S. Paolo at Pisa; for S. Gregorio at Arezzo; for S. Francesco at Pistoia, at Assisi, and at Ancona. He was a pupil of Giotto, but inferior in merit to Simon Memmi.

**BARTOLI GIOGGI**, of Italy, 1320. Many works in the cathedral of Orvieto.

**AMBROGIO LORENZETTI**, of Siena, 1310. Many works in the hospital of Mona Agnesa, in S. Agostino, and in the palace della Signoria at Siena. An altar-piece at Volterra. A chapel in the cathedral of Orvieto. A chapel at Massa. An altar-piece in S. Procolo at Florence. Several paintings in the church of S. Margherita at Cortona. He possessed great skill in the treatment of fresco.

**AGNOLO GADDI**, of Florence, 1340.

Works in S. Jacopo tra' e Fossi at Florence. Two chapels, in fresco, in S. Croce, in the same city. A coronation of the Madonna in S. Maria Maggiore, and many other works in the same city. He was a pupil of Taddeo Gaddi.

**GIOVANNI GADDI**, of Florence, 1310.

Many works in association with Agnolo Gaddi. He was a pupil of Taddeo and Agnolo Gaddi.

**GIOVANNI DA MILANO**, of Milan, 1340.

An altar-piece in S. Croce, and another in Ognissanti, at Florence. A crucifix, a Madonna, and S. Clara, at Assisi. Many works at Milan. He was a disciple of Agnolo Gaddi.

**UGOLINO**, of Siena, 1340. The paintings for the high altar of S. Croce, on a gold ground. A picture for the high altar of S. Maria Novella. A great number of works in many other cities of Italy. He was a pupil of Cimabue, and had much practice in the style of the Greek masters.

**ANDREA PISANO**, of Pisa, 1340. Many works at Pisa, Lucca, and particularly in the cathedral of Orvieto.

**DONATO**, of Arezzo, 1340. Many works in the cathedral of Orvieto.

**BARTOLOMEO BOLOGHINI**, of Siena, 1340. Altar-piece in the chapel of S. Silvester in S. Croce at Florence.

Many works at Siena, and other places in Italy. He was a pupil of Laurati.

**ANDREA DI CIONE ORGAGNA**, of Florence, 1340. The Last Judgment in the Campo Santo at Pisa, with many portraits of celebrated persons then

alive. The Last Judgment in S. Croce, and Dante's Hell for S. Maria Novella at Florence, likewise with numerous portraits. Paradise, after Dante, with his brother Bernard, in the same city. Many other fresco-paintings there. He was very skilful in fresco; and his are the first known attempts to represent the Last Judgment.

**BERNARDO ORGAGNA**, of Florence, 1340.

Paradise and Hell after Dante, in association with his brother, at Florence.

**GIOVANNI DA PONTO**, of Florence, 1340.

Many works, in fresco, at Empoli. Many works in S. Trinita, and in other churches and convents at Florence. He was a pupil of Buffalmacco.

**JACOPO DI CASENTINO**, of Pratovecchio, 1340. Many works at Florence in and about public buildings, and in the churches of S. Bartolommeo, S. Domenico, and S. Agostino, at Arezzo. He was a pupil of Taddeo Gaddi.

[About this time lived **NICLAS WURMSER**, of Bohemia, by whom there is a Christ on the cross, with Mary and John, on a gold ground, in the gallery of Vienna.]

**TOMMASO GIOTTINO**, of Florence, 1360.

A chapel in S. Stefano al Ponte Vecchio, at Florence. A chapel in S. Spirito, the chapel of S. Silvester in S. Croce, and the chapel of S. Lorenzo in S. Maria Novella, all in the same city. Many works at Rome, as in S. Giovanni di Laterano, in Ara Coeli, and in the Orsini palace. He took Giotto for his model.

**BERNA**, of Siena, 1360. Several fresco paintings in S. Agostino at Siena. The façade of the church of S. Margaretha, and several other paintings at Cortona. Works at Arezzo, and in S. Spirito at Florence. Into all his performances he introduced many portraits of himself and his friends. He excelled in many particulars, especially in simplicity and dignity of expression.

**GIOVANNI D'ASCIANO**, of Siena, 1360.

Various paintings in the hospital della Scala at Siena, and in the palaces of the Medicis at Florence. He was a pupil of Berna.

**ANTONIO VINEZIANO**, of Venice, 1360.

A façade for the hall del Consiglio at Venice. Works in the convent of S. Spirito at Florence. About twenty large paintings in the Campo Santo at Pisa, which are some of the best in that edifice. Works in the cathedral of Pisa. An altar-piece and a Transfiguration in the Certosa at Florence. In his pictures, especially in those in the Campo Santo at Pisa, we meet with many landscapes, which are the first of any consequence that we know of. He was a disciple of Agnolo Gaddi. He was remarkable for the grandeur, richness, and skilful arrangement of his compositions, for the drawing, and, above all, for the colouring of his paintings in fresco.

**SPINELLO**, of Arezzo, 1360. Many fresco paintings in the church of S. Niccolò alle Sale del Papa, in S. Maria Maggiore, and in the church del Carmine at Florence. A great number of fresco paintings in the churches of Arezzo. Works in the Campo Santo at Pisa. He was a pupil of Jacopo Casentino.

**BERNARDO NELLO**, of Pisa, 1370. Many pictures in the cathedral of Pisa. He was a pupil of Andrea Orgagna.

**TOMMASO DI MARCO**, of Florence, 1370.

Several pictures at Florence and Pisa, in which latter city he worked a great deal for the church of S. Antonio. A pupil of Andrea Orgagna.

**MARIOTTO**, of Florence, 1370. Many pictures in Florence, particularly in the church of S. Michael Blandimini. A pupil of Andrea Orgagna.

**FRANCESCO TRAIPI**, of Florence, 1370.

Paintings at Florence, and in the church of S. Caterina at Pisa. A pupil of Andrea Orgagna.

**LIPPO VANNI**, of Siena, 1370. Annunciation of the

- menico at Siena, as well as many other works there.
- BARTOLO DE FREDI**, of Siena, 1370. Many paintings at Pisa, Siena, Florence, and Gemignano.
- GIOVANNI TOSSICANI**, of Arezzo, 1380. Many works at Arezzo, Assisi, Florence, Siena, and in the cathedral of Pisa. The finest of his works was an Annunciation in the episcopal palace at Arezzo. A pupil of Giotto.
- MICHELINO**, of Italy, 1380. Various works at Florence. A pupil of Giotto.
- GIOVANNI DEL PONTE**, of Florence, 1380. Many works at Florence. A pupil of Giotto.
- GERARDO STARNINA**, of Florence, 1380. Various works in Spain. Pictures in the church del Carmine at Florence. A pupil of Ant. Veneziano.
- PARRI SPINELLO**, of Arezzo, 1380. Many paintings at Arezzo, chiefly in water-colours. He was son and pupil to the elder Spinello, whom he surpassed in design.
- BERNARDO DADDI**, of Arezzo, 1380. Many pictures at Arezzo, Siena, and Pisa. A pupil of the elder Spinello.
- LORENZO DI BICCI**, of Florence, 1380. Various paintings in the Riccardi palace, in S. Marco, in the convent of S. Croce (a St. Thomas and a large St. Christopher), in the church of the Carmelulenses, in S. Carmine, in St. Trinità, and in the cathedral at Florence. He was a pupil of the elder Spinello, and distinguished for the excellence of his drawing and vivid colouring.
- HUBERTUS VAN EYK**, brother to Johannes van Eyk, of Maaseyk: born 1366, died 1426. The principal productions of these two brothers are to be seen at Bruges, Ypres, and Ghent, as well as in other cities of the Netherlands and Holland, and but very rarely in the principal galleries of Europe. These two Flemish painters possess the great merit of having opened a more extensive sphere for the art, by the introduction of painting in oil; and with them commences a new epoch in painting. In this new species of painting their own works have never yet been surpassed.
- JOHANNES VAN EYK**, brother to Hubertus van Eyk, of Maaseyk: born 1370, died 1441.—See the preceding.
- ANTONIO VITO**, of Pistoia, 1400. Works in the capitol of S. Niccolò at Pisa, which were transferred to him by Starnina, whose pupil he was.
- MASOLINO DA PANICALE**, of Panicale, 1400. Several esteemed works at Florence. A pupil of Starnina.
- ANDREA DI GIOVANNI**, of Orvieto, 1405. Many works in the cathedral of Orvieto.
- BARTOLOMMEO DI PIETRO**, of Orvieto, 1405. Many works in the cathedral of Orvieto.
- LIPPO DALMASI**, of Bologna, 1405. Many works at Bologna, Ferrara, and Florence.
- TADDEO BARTOLI**, of Siena, 1405. Many pictures at Siena in the palace della Signoria, in S. Agostino, in the Campo Santo at Pisa, and at Arezzo. He was the son and pupil of Bartolo de Fredi.
- GALASSO ALGHISI**, of Ferrara, 1405. Many pictures at Ferrara, and in other cities of Lombardy.
- CRISTOFORO DA FERRARA**, of Ferrara, 1405. Many pictures at Ferrara.
- ANTONELLO DI MESSINA**, of Messina, 1405. Many pictures in Italy, especially at Venice and Florence, and likewise in Sicily. The first oil-painting seen in Italy was an altar-piece in S. Cassiano at Venice, the production of his pencil. He was a pupil of Johannes van Eyk, and the first Italian who brought the art of oil-painting, which he learned at Bruges, to Italy.
- ANTONIO DI FERRARA**, of Ferrara, 1405. Many works at Ferrara.
- ANTONIO ALBERTI**, of Ferrara, 1405. Many works at Ferrara.
- DOMENICO**, of Venice, 1405. Many works at Venice, Loreto, Perugia, and Florence. Of his performances in oil,

which were some of the earliest oil-paintings in Italy, a St. Francis and St. Dominic, formerly at Florence, are highly celebrated. He was a pupil of Antonello di Messina, who instructed him in the art of painting in oil.

FRANCESCO DA COTTIGNOLA, of Ferrara, 1405. Many works at Ferrara.

GIROLAMO FIORINI, of Ferrara, 1405. Many works at Ferrara.

COSIMO TURRA, of Ferrara, 1420. Many works at Ferrara.

FRANCESCO DEL COSSA, of Ferrara, 1420. Many works at Ferrara.

DOMENICO BARTOLI, of Siena, 1420. Many works at Siena, and in S. Trinità at Florence. He was the grandson and pupil of Bartolo de Fredi.

DON LORENZO, of Florence, 1420. Many works in the convent degli Angioli at Florence, where he was a monk. He was of the school of Taddeo Gaddi, and was equally distinguished for drawing and colouring.

P. FRANCESCA, of Florence, 1420. Several battle-pieces, night-pieces, and portraits.

PISANO, of S. Vito, near Verona, 1420. Works in S. Anastasia, S. Fermo, S. Stefano, &c. at Vito and Verona. Works in the palace of the Doge at Venice, in the Lateran at Rome, and at Florence.

ALVARO DI PIERO, of Florence, 1420. Pictures at Florence.

MARCO, of Montepulciano, 1420. Various paintings at Montepulciano, Florence, and Siena. He was a pupil of Lorenzo di Bicci.

PAOLA UCCELLO, of Florence, 1420. He painted many pieces with animals, especially birds, and likewise landscapes. He was a pupil of Ant. Veneziano, and was the first artist who is known to have excelled in painting animals and landscapes.

LORENZO GHIRBERTI, of Florence, 1420. Various paintings on glass, under the cupola in the cathedral of Florence, and in other edifices in the same

city. He excelled in painting upon glass.

FRA GIOVANNI DA FIESOLE, of Fiesole, 1420: born 1387. Miniature-paintings at Fiesole, and at Florence; a Madonna, with the infant Jesus, in the Certosa at Florence; a coronation of the Madonna, and a Madonna with two saints, in the same place. Fresco paintings in S. Maria Novella, in the Capitolo di S. Marco, with many portraits, an altar-piece in the same edifice, in the Nunziata, and in many churches, convents, and houses in Florence. Many works in S. Domenico at Fiesole, at Orvieto, at Cortona, and particularly at Rome, where many exquisite pieces by him are to be seen in the Vatican. He excelled in drawing, colouring, and composition. His style possessed truth, purity, dignity, and expression; and his execution is highly finished. He studied even in his later years, after the younger Masaccio.

GENTILE DA FABRIANO, of Fabriano, 1420. Many works in the great council-house at Venice, at Siena, Florence, and Perugia. He was a pupil of Fiesole, whom he almost equalled in his works.

MASACCIO DA S. GIOVANNI, of Valdarno, in Tuscany, 1420: born 1402, died 1443. An altar-piece *a tempera* in S. Ambrogio, in Florence. Fresco paintings in the abbey, in S. Maria Novella, in S. Maria Maggiore, and in the church del Carmine, at Florence. Fresco paintings in the church del Carmine at Pisa, and in S. Clemente at Rome. He was the first great Christian painter of modern times, through whom the art was materially advanced, and whose works were particularly studied by Fiesole, Michael Angelo, Leonardo da Vinci, and Raphael.

NEAL, of Florence, 1430. Various works at Florence. He was the son and pupil of Lorenzo di Bicci.

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**BICCI**, of Florence, 1430. Various works at Florence. He was the son and pupil of Lorenzo di Bicci.

**FRA FILIPPO LIPPI**, of Florence, 1430: born 1400, died 1470. An altar-piece in S. Ambrogio at Florence, as also in the Camaldulensian convent in the same city. Many works at Rome, Fiesole, Spoleto, Perugia, Arezzo, Prato, and Pistoia. He studied the works of Masaccio.

**ATTAVANTE**, of Florence. Admirable miniature-paintings in Florence, Venice, and other cities of Italy. He was the first celebrated miniature-painter.

**GIACOMO FILIPPO**, of Ferrara, 1430. Many works at Ferrara.

**FRA DIAMANTE**, of Florence, 1440. Various works at Florence, and particu-

larly in the church of the Carmelites in Prato. He was a pupil of Filippo Lippi, and of distinguished merit.

**ALESSIO BALDOVINETTI**, of Florence, 1410. Many works in fresco and oil, but especially portraits, animals, and landscapes, together with historical compositions. He was a pupil of Paolo Uccello, and excelled in landscapes.

**LAZZARO VASARI**, of Arezzo, 1440. Many works at Arezzo, Perugia, Siena, and Spoleto, chiefly upon glass. He was a pupil of Pietro della Francesca, and particularly happy in the delineation of strong emotions.

**JACOPO DEL SELLAJO**, of Florence, 1440. Many works at Florence, Pisa, and other cities of Tuscany. He was a pupil of Filippo Lippi.

## THE DOMESTIC COMMONPLACE-BOOK;

*Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.*

HOW TO PRESERVE THE EYES—  
GENERAL RULES FOR THE CHOICE  
OF SPECTACLES, AND METHOD OF  
JUDGING UNDER WHAT CIRCUM-  
STANCES THE EYESIGHT MAY BE  
ASSISTED BY GLASSES.

THERE is no branch of popular knowledge of which it is more important that every individual should know something, than that which treats of the various imperfections of sight, or how to preserve the eyes.

Though it may be impossible to prevent the absolute decay of sight, whether arising from age, partial disease, or illness; yet by prudence and good management the natural failure of sight may certainly be retarded, and the general habit of the eyes strengthened. In attempting to say something with regard to the rules for the preservation of sight, it is not

my intention to enter into a medical discussion; but the importance of the subject will, I flatter myself, be a sufficient apology for the following lines.

With regard to the preservation of the eyes, it is certain that there is nothing which preserves the sight longer, than always using, both in reading and writing, that moderate degree of light which is best suited to the eye; too little light strains the sight, too great a quantity dazzles it, and the eyes are less hurt by the want of light, than by the excess of it. Too little light, if uniformly used, never does any harm to the eyes, unless they are strained by efforts to see objects to which the degree of light is inadequate; but too great a quantity of light has, by its own power, destroyed the sight. Thus many have

brought on themselves blindness, by sudden and frequent exposure to a vivid or dazzling light; others have injured their sight, without being aware of it, by frequently and daily passing from a dark place into bright daylight. How hurtful the looking upon luminous objects is to the sight, becomes evident from its effects in those countries which are covered the greater part of the year with snow, where blindness is exceedingly frequent, and where the traveller is obliged to cover his eyes with crape, to prevent the dangerous and often sudden effects of too much light. Even the untutored savage tries to avoid the danger, by framing little wooden cases for his eyes, with only two narrow slits.

Before I proceed to state a few general maxims, necessary for the preservation of sight, I shall mention the following cases, which are so applicable to the present article as to want no apology for their insertion here; though, if any were necessary, the use they will probably be of to those whose complaints arise from the same and similar causes, would, I presume, be more than sufficient for that purpose.

A lady from the country coming to reside in St. James's square, was afflicted with a pain in the eyes, and a decay of sight. She could not look upon the stones when the sun shone upon them, without great pain. This, which she thought was one of the symptoms of her disorder, was the real cause of it. Her eyes, which had been accustomed to the verdure of the country, and the green of the pasture-ground before her house, could not bear

the violent and unnatural glare of light reflected from the stones. She was advised to place a number of small green shrubs in the windows, so that their foliage and tops might hide the pavement and be in a line with the eye. She received benefit from this simple change in the light, though her eyes were before on the verge of little less than blindness. And farther:

A gentleman of the law had his lodgings in Pall-Mall, on the north side; his front windows were exposed to the full noon, while the back parlour, having no opening but into a small closeyard surrounded with high walls, was dark: he wrote in the back room, and used to come from that into the front to breakfast, &c. His sight grew weak, and he had a constant pain in the balls of his eyes; he tried spectacles, and advised with oculists, equally in vain.\* Being soon convinced, that coming suddenly out of his dusky study into the full daylight very often in the day, had been the real cause of the disorder, he took new lodgings, by which, and forbearing to write by candle-light, he was soon cured.

Other instances might be mentioned where persons, living in dark rooms, and whose employment obliged them to come frequently in the course of the day to a window which admitted the direct light of the sun, acquired a weak sight by this unexpected cause only.

From these facts it becomes evident, that those who have weak eyes should be particularly attentive to the circumstances just stated. The following rules may be laid down as general maxims to preserve the sight:—



1. Never sit for any length of time either in absolute gloom, or exposed to a blaze of light. The reason on which this rule is founded, proves the impropriety of going hastily from one extreme to the other, whether of darkness or of light, and shows us that a southern aspect is improper for those whose sight is weak and tender.

2. Avoid reading small print, and straining the eyes by looking at minute objects.

3. Do not read in the dusk, nor, if the eyes be disordered, by candle-light. Happy those who learn this lesson betimes, and begin to preserve their sight before they are reminded by pain of the necessity of sparing it. The frivolous attention to a quarter of an hour of the evening, has cost numbers the perfect and comfortable use of their eyes for many years: the mischief is effected imperceptibly, and the consequences are inevitable.

4. Do not permit the eyes to dwell on glaring objects, more particularly on first waking in a morning: the sun should not of course be suffered to shine in the room at that time, and a moderate quantity of light only be admitted. It is easy to see that, for the same reasons, the furniture, walls, and other objects of a bed-room, should not be altogether of a white or glaring colour; indeed those whose eyes are weak, would find considerable advantage in having green for the furniture and prevailing colour of their bedchamber. Nature confirms the propriety of this fact; for the light of the day comes on by slow degrees, and green is the universal colour which she presents to our eyes.

5. Those individuals who are rather long-sighted, should accustom themselves to read with less light, and with the book somewhat nearer to the eye than what they naturally like; while others, that are rather short-sighted, should use themselves to read with the book as far off as possible. By these means both will improve and strengthen their sight, while a contrary course increases its natural imperfections.

Such are the general rules, which cannot fail to preserve the sight; and blindness, or at least miserable weakness of sight, is often brought on by neglect of these unsuspected causes. The prevention of this malady is easy, but the cure may be difficult, and perhaps impracticable. *General Rules for the Choice of Spectacles, and Method of judging when the Eyesight may be assisted and preserved by Glasses.*

To detail those circumstances which are in general marks of advancing age, and always of partial infirmity, must be ever unpleasant, and would be equally unnecessary, if it were not the means of lessening the inconveniencies attendant on those stages of life. Increasing years have a natural tendency to bring on an impaired sight, and earlier among those who have made the least use of their eyes in their youth. But whatever care be taken of the sight, the decay of nature cannot be prevented. To relieve the organ of sight, which is the source of the most refined pleasure, is therefore certainly a desirable object. To enable persons who are in want of assistance, to determine whether spectacles will be advantageous or detrimental, and what kind will best suit their sight, and

to instruct those who already use glasses, that they may discover whether the spectacles they have chosen are adapted to the imperfection of their sight, or are such as will increase their complaint and weaken their eyes, are subjects worthy of the consideration of every individual.

The most general and perhaps the best rule that can be given to those who are in want of assistance from glasses, in order to their choosing such spectacles as may suit the state of their eyes, is to prefer those glasses which shew objects nearest their natural state, neither enlarged nor diminished, the glasses being near the eye, and that give a blackness, sharpness, and distinctness to the letters of a book, neither straining the eye, nor causing any unnatural exertion of it: for no spectacles can be said to be properly accommodated to the eyes, which do not procure them ease and rest. If the spectacles fatigue the eyes, we may safely conclude, either that we have no occasion for them, or that they are ill made, or not proportioned to our sight: and though in the choice of spectacles every one must finally determine for himself which are the glasses through which he obtains the most distinct vision, yet some confidence should also be placed in the judgment of the skilful optician of whom they are purchased, and some attention paid to his directions.

An advanced age, it remains to be stated, is by no means an absolute criterion by which we can decide upon the sight, nor will it prove the necessity of wearing spectacles: for, on the one hand, there are many individuals whose sight is preserved in all its vigour to an

advanced old age; while, on the other hand, the sight may be impaired in youth by a variety of causes, or vitiated by disease. Nor is the defect either the same in different persons of the same age, or in the same persons at different ages; in some the failure is natural, in others it is acquired by various circumstances, which it is unnecessary to detail. But from whatever causes the decay of sight arises, an attentive consideration of the following rules will enable any one to judge for himself, when his eyesight may be assisted or preserved by the use of proper glasses.

1. When we are obliged to remove small objects to a considerable distance from the eye in order to see them distinctly.

2. If we find it necessary to get more light than formerly; as, for instance, to place the candle between the eye and the object.

3. If on looking at and attentively considering a near object, it fatigues the eye and becomes confused, or if it appears to have a kind of dimness or mist before it.

4. When the letters of a small print are seen to run into each other, and hence, by looking steadfastly on them, appear double or treble.

5. If the eyes are so fatigued by a little exercise, that we are obliged to shut them from time to time, so as to relieve them by looking at different objects.

When all these circumstances concur, or any of them separately takes place, it will be necessary to seek assistance from glasses, which will ease the eyes, and in some degree check their tendency to become worse: whereas if they be not assisted in time,

will be considerably increased, and the eyes be impaired by the efforts they are compelled to exert.

It is therefore evident that spectacles can only be said to be preservers of the sight, or recommended as such, to those whose eyes are actually beginning to fail; and that it would be as absurd to advise the use of spectacles to those who feel none of the foregoing inconveniences, as it would be for a man in health to use crutches to save his legs.

#### PREPARATION OF GOLD AND SILVER BRONZE.

A beautiful gold-coloured powder has long been known in the arts, under the name of *bronze powder*, or *mosaic gold*, and is chiefly prepared at Nuremberg, in Germany, where the process is said to be kept a secret. It is met with in commerce of different colours, and always is in the form of a scaly powder, very soft and glossy to the touch, readily rubbed down between the fingers, and when the colour is brought out by a little friction, it has a fine golden metallic lustre. It is chiefly used for giving a bronze colour to figures of plaster of Paris, in japanning, in varnish-painting, and for other ornamental purposes. As most of the receipts that have been given by different authors for preparing this article, are but ill suited to ensure success, we shall here lay before our readers the best and most economical method for obtaining it.

Take 12oz. of grain tin; 7oz. of flower of sulphur; muriate of ammonia and quicksilver, of each 6oz.: melt the tin by itself, and when cooled a little, pour into it the quicksilver; and when the amal-

gam thus produced is cold, let it be rubbed to powder, mix it with the sulphur and muriate of ammonia, and sublime the whole in a glass flask on a sand-bath. Apply a gentle fire for some time, till the white fumes which issue from the orifice of the flask begin to cease; then raise the heat till the sand becomes red hot; and keep the heat at that point, neither increasing nor diminishing it, for a considerable time, according to the quantity of the materials. The matrass when cold, if broken, will afford a beautiful mass of gold bronze. A good deal of care is required in this process with regard to the management of the heat: if the fire is too slack, no bronze will be formed; and if urged beyond a moderate redness, the product will have a dull, dirty appearance, and be without lustre. It is not absolutely necessary that the operation be performed in a glass flask, it may be done as well in a crucible. To make 10 or 12lbs. of it, requires about eight hours.

#### *Preparation of Silver Bronze.*

This metallic compound, which is in the form of extremely minute silvery flakes, is used as a pigment, for giving a silver metallic lustre to plaster casts, metal, paper, &c. It is prepared in the following manner:—

Take 3oz. of grain tin, and the same quantity of bismuth; melt them together in a crucible or iron ladle, and stir the alloy till a complete union has been obtained. Then take the crucible out of the fire, and when the fused mass begins to solidify, pour into it 3oz. of quicksilver previously heated, and stir the mass together.

Previously to using this amalgam, it must be ground on a stone or Wedgwood's mortar, with the white of egg and spirit-varnish, and in this state applied to the intended work. When dry it may be burnished in the usual manner, and has then very much the appearance of silver.

#### PROCESS OF REMOVING SPOTS OF OIL AND GREASE FROM BOOKS AND PRINTS.

After having gently warmed the paper soiled with grease, wax, oil, or any other fatty body whatever, take out as much as possible of it by means of blotting-paper; then dip a small brush in rectified oil of lemons or turpentine\*, previously warmed, and draw it gently over both sides of the paper, which must be carefully kept warm. This operation may be repeated as many times as the quantity of the fat body imbibed by the paper, or the thickness of the paper, may render necessary. When the greasy substance is entirely removed, recourse may be had to the following method to restore the paper to its former whiteness, if not completely restored by the first process:—Dip another brush in a mixture of one part by bulk, of sulphuric ether, and two of alcohol, and draw it in like manner over the place that was stained, and particularly round the edges, to remove the border that may still exist as a stain. By employing these means, with proper caution, the spots will totally disappear; the paper will resume its original whiteness; and if the

\* The article sold in the shops under the name of *scenting drops*, is nothing else than oil of lemons.

process has been employed on a paper written on with common ink, or printed with printer's ink, it will experience no alteration.

#### METHOD OF DESTROYING OR DRIVING AWAY EARTH-WORMS, CATERPILLARS, AND OTHER INSECTS WHICH ARE HURTFUL TO FIELDS AND GARDENS.

Though it is certain that earth-worms occasion great destruction by gnawing the tender filaments of the roots of shrubs and plants; and that other insects, such as caterpillars, &c. are exceedingly hurtful both to the fields and gardens, few persons have given themselves the trouble to devise any remedy for this evil. As the destructive power of quick-lime, with an alkali, when applied to organic matter, has been long known, this substance has been proved the cheapest and most effectual to destroy those animals. A weak solution of common pearl-ash rendered caustic by slaked quick-lime, and formed into a fluid of the consistence of milk, need only be poured into those holes in which the earth-worms reside under ground; the effect of which will be, that the animal will immediately throw itself out of its abode, and, after various contortions, either languish or die. If the leaves of plants or fruit-trees frequented by caterpillars be sprinkled over with a diluted liquor of this kind, the insects suddenly contract their bodies and drop to the ground: for though nature has defended them tolerably well by a covering of hairs from any thing that might injure their delicate bodies, yet, as soon as they touch with their feet or mouth, leaves which have been

moistened by this liquor, they become as it were stupified, instantly contracting themselves, and fall down.

With regard to the vegetable substances to which a dilute solution of the caustic alkali is brought into contact, it will be proved that they suffer no injury. The fluid should be applied during a dry season. It may be prepared by dissolving one part of American pearl-ash or pot-ash, or common subcarbonate of pot-ash or soda, or the impure alkali called grey salt, in 20 parts of water, and adding to the mixture four parts of slaked quick-lime, and a sufficient quantity of water to form a fluid of the consistence of thin cream.—The want of pearl-ash may be supplied by eight or ten times the quantity of common wood-ashes.

#### PROCESS OF MAKING STILTON CHEESE.

The Stilton cheese, which may be called the Parmesan of England, is not confined to Stilton and its vicinity, for many farmers in Huntingdonshire, and also in Rutland and Northamptonshire, make a similar sort, sell them for the same price, and give them the name of Stilton cheeses; and there is no doubt that the inhabitants of other counties might make as good cheese as that of Stilton, if they would adhere to the right plan, which is this:—

Take the night's cream and put it to the morning's new milk, with the rennet; when the curd is separated, let it not be broken, as is done with other cheese, but take it out, disturbing it as little as possible, and suffer it to dry very gradually in a sieve; and as the whey

separates, compress it gradually till it has acquired a firm consistence; then place it in a wooden hoop, and suffer it to dry very gradually on a board; taking care, at the same time, to turn it daily with close benders round it, and which must be lightened as the cheese acquires more solidity.

The celebrated cream-cheese of Lincolnshire is made by adding the cream of one meal's milk, to milk which comes immediately from the cow; these are pressed gently two or three times, turned for a few days, and disposed for sale, to be eaten while new, with radishes, salad, &c.

#### PERSIAN METHOD OF INLAYING ENGRAVED SILVER WITH A DURABLE BLACK ENAMEL.

It is well known that all the rich articles of silver plate brought from Persia and India are ornamented with a beautiful glossy black enamel, which very neatly fills up the engraved ornaments of the articles. The process practised for that purpose by the Indian, and of late also by the Russian jewellers, is the following:—

They take  $\frac{1}{2}$  oz. of silver,  $2\frac{1}{2}$  oz. of copper,  $3\frac{1}{2}$  oz. of lead, 12 oz. of sulphur, and  $2\frac{1}{2}$  oz. of muriate of ammonia. These substances are melted together, and the mass poured into a crucible which has been previously filled with pulverized sulphur. The crucible is then immediately covered, and the mass, when cold, is again exposed to heat, to drive off the superfluous quantity of sulphur which has not combined with the metallic compound. The muriate of ammonia is of course not only decomposed, but also volatilized, during the process.

The mass obtained, which is a true super-sulphuret of the metals employed, is then coarsely pulverized, and with a solution of muriate of ammonia formed into a paste, which is rubbed in the engraved ornaments of the silver. The article is then wiped clean, and suffered to become so hot under a muffle, that the substance rubbed into the cuts made in the silver by the engraver, melts, and chemically combines with the metal. The silver is afterwards wetted with the solution of muriate of ammonia, and again placed under a muffle till it becomes red hot; and, lastly, the engraved surface is polished, and the substance let into the engraved surface exhibits the colour and solidity of a fine black glossy enamel, which suffers no change by age.

#### PRESERVATION OF GUNPOWDER.

Gunpowder, by reason of the nitre which enters into its composition having been partially deprived of its water of crystallization, and the known attraction of charcoal for humidity, is always somewhat disposed to deliquesce; and although it does not actually liquefy, or become unfit for some of the purposes to which it is applicable, yet for those of the sportsman, to whom the quickness of its communication is of the highest consequence, it is generally in a state very inferior to what it would be found if a greater degree of care was taken in its preservation. It is only when it has received but a very slight injury from damp, that the mischief is capable of a remedy; when once it has become at all concretioned, drying it will no longer restore its power. The nitre will

be found, on examination with a magnifier, to be crystallized, and the strength and quickness of the powder are considerably and permanently impaired, probably even before this symptom has appeared. It is evident that no vessel is sufficiently close to prevent this circumstance from taking place, but such as is perfectly air-tight. There cannot perhaps be a much stronger proof of the insufficiency of the packages in general use for this purpose, than the opinion of a considerable dealer in this article, to whom the matter was lately mentioned. He said he was convinced that powder would be found to "give" in some states of the weather, though the vessel which contained it was ever so close: a notion which may perhaps have contributed to prevent the adoption of more effectual means. He added, that it is found to do so in the tin canisters as much as when packed in brown paper. The remedy is, however, extremely easy. Nothing more is necessary than to cut off the communication with the atmosphere: any vessel in which chemists keep muriate of lime, acetate of pot-ash, or common salt of tartar, dry, will of course keep gunpowder in the same state of perfection as when first inclosed. For a quantity not exceeding a pound, which is not intended to be frequently removed from place to place, common ten or twelve-ounce phials answer extremely well; and if half a dozen of them be put into a case, there cannot perhaps be a more convenient magazine. They should be filled as full as possible, and the powder well corked up at the neck, the cork being then

over with bladder and tinfoil. As, however, there might be some danger of explosion from the accidental fracture of one of these, if this method were to be adopted for large quantities, it would, in that case, be necessary to use some other material than glass; and if instead of the slide now inserted into the tin canister, a turned pewter neck, like that of a common phial, and capable of being likewise stopped with a small cork, were soldered into the top, and in order to get out the contents, that it should be let into a semi-cylindrical hollow in the side of the canister: when corked up, the top of the cork might be cut off, and the whole aperture covered with a plaster of thick dry-

ing paint, or wax and turpentine spread on a piece of tinfoil. None of the flasks, the best of which are those of copper or tin, are fit for preserving the powder longer than when in use; during which the charger should be kept corked—a precaution the effects of which will be found considerable.

There are some, perhaps, who may not conceive these remarks to be very materially conducive to the general reader, but he to whom it has frequently happened to miss an excellent cross shot, from his powder hanging fire—*quæque ipse miserrima vidi*—will scarcely consider this as the least important article in the November *Repository*.

## BIOGRAPHICAL SKETCHES AND ANECDOTES.

### MARY DE MEDICIS.

By MADAME DE GENLIS.

MARY, daughter of Francis II. of Medicis, Grand-Duke of Tuscany, and wife of Henry the Great, was born at Florence in 1600. The imperious, jealous, and ambitious character of Mary, caused all her misfortunes; with a more liberal mind, she might have acted a great part after the death of Henry IV.: she had courage and dignity, if not in her character, at least in her ideas—useless or dangerous qualities in a princess-regent who wants discrimination and understanding. Mary wished to govern, but had not capacity; she misplaced her confidence, and the hatred excited by her friends was extended to herself. The people, more equitable than they are generally

considered, do not hold princes responsible for the faults of their ministers, when they have chosen them through motives of public utility; but they do not excuse them when a favourite, without merit or abilities, is elevated, because they suppose that the sovereign has acted less for the interest of the state, than to gratify a personal affection, which, in this case, is always a culpable, and often a ridiculous weakness. The President Henault has made use of a striking and terrible expression concerning this queen, notwithstanding the moderation of his language. "She did not appear," says he, "either surprised or afflicted enough at the tragic death

of one of our greatest kings." This is all that history, in the absence of proofs, permitted him to say; it ought to be added, that the whole life of Mary de Medicis screens her from a suspicion which makes us shudder. If she had been a premeditated accomplice in the most horrible of assassinations, is it likely that this would have been her only crime? Mary, by permitting herself to be governed for a long time by the Marshal d'Ancre and his wife, lost the public love and the confidence of her son. This marshal, when ordered to be arrested by Louis, was killed in attempting to defend himself. It is well known that his corpse was dug up by the populace, dragged through the streets, and cut into a thousand pieces; that his intestines were thrown into the Seine, and the rest of his body burnt upon the Pont-Neuf; that a man tore out his heart, had it cooked, and ate it publicly; and that this action was applauded by an innumerable multitude. The death of the unfortunate marshal, and the punishment of his wife, extinguished the civil war. Mary was exiled to Blois, whence she escaped to Angouleme. Richelieu, then Bishop of Luçon, and afterwards cardinal, reconciled the mother and son. Mary, dissatisfied at the non-performance of the treaty, rekindled the war; she was soon obliged to submit; but the king's favourite, the Constable de Luynes, an enemy of the queen, died, and Mary regained her influence over the mind of the weak Louis XIII. She caused her superintendent, Richelieu, to be admitted into the council. She pretended to reign through him, and

Richelieu wished to govern for the good of the state, and for the glory of France. The ingratitude of Richelieu has been severely censured; but does gratitude require from a minister the sacrifice of his understanding? Mary complained and threatened; she resolved to ruin the friend who refused to become her creature; but the genius of Richelieu was capable of defeating all the intrigues of malice, hatred, and ambition. The cardinal used every endeavour to soften the unjust resentment of the queen; but finding that she was inflexible, and was now become his implacable enemy, he directed his thoughts to her removal for ever from court. But, after having already exhausted all the arguments which could induce the king to be reconciled to even a guilty parent, and after having detailed and spoken so highly of the sacred rights of a mother and the duties of filial piety, how could he prevail on Louis to banish this same queen? At this critical period Richelieu had recourse to a most artful expedient. A secret council was assembled, in which the cardinal spoke at great length; he began by owning, that the invincible enmity of the queen to him took away all his hopes of restoring internal tranquillity: he added, that a sovereign could not balance between his mother and his minister; that he expected to be sacrificed; that he consented to it; that he tendered his resignation; that he felt but one regret, that of leaving the state in so critical a situation. He afterwards drew so lively and striking a picture of the dangers which threatened the state, that Louis XIII. was



turally concluded, that he who could so ably develope all the evils he had to fear, could alone prevent them. It was then unanimously resolved to remove the queen, at least for a time. She was permitted to chuse her place of residence; and all those who had been attached to her, were either exiled or confined in the Bastille. These persecutions were odious and indiscreet; true policy is always generous; it ought to have all the forms of justice and of greatness, because it is the expression of the principles of the morality and of the sentiments of the prince. These arbitrary measures were of benefit to the cause of Mary. She was now regarded as an oppressed queen and mother. Louis XIII. published a declaration, addressed to the parliaments and governors of the provinces, to justify his conduct and that of his minister; in which step he lowered himself, and shewed the last degree of weakness. A good king ought to account to his subjects for the motives of a war, or any great political action, but he ought to throw a veil over domestic affairs; he is wanting in dignity when he gives an useless publicity to what passes in his family. Louis could not justify his having removed his mother from court, and confining her, without complaining heavily of her; and that alone is a fault which causes very few to give credit to the justification. In short, if Louis XIII. had known his duty and his privileges, he would have respected his mother, and assumed the royal authority without noise or confusion.

Mary, detained at Compiègne, escaped, and retired to Brussels in

1631. From that time she neither saw her son nor Paris, which she had embellished with monuments that perpetuate her memory. A troublesome and jealous wife, an ambitious mother and regent, a violent, vindictive, and imprudent princess, Mary worthily maintained the glory of the name of Medicis, so dear to the Muses and to the friends of the arts. The beautiful palace of the Luxembourg was built by her orders; she caused superb aqueducts (works till her time unknown in France) to be erected, and founded monasteries. To her we are indebted for the promenade which still bears the name of *Cours de la Reine*, and for the admirable gallery of pictures painted by Rubens, which contains, among other master-pieces, that in which Minerva advises Henry the Great to unite himself with Mary, and that representing Mary just before the birth of Louis XIII. Mary protected the father of French poetry; she knew how to appreciate the verses of Malherbe. This princess, the widow of Henry the Great, the mother of a king of France, mother-in-law of two kings, and grandmother of Louis the Great, died in indigence at Cologne, July 3, 1612. The dreadful privations to which this unhappy princess was reduced during the last years of her life, will always be an indelible stain on the character of Louis XIII. We can scarcely conceive, that (independently of all filial affection) a sovereign, a king of France, could have so little generosity as to permit his mother to remain in such a situation. This monstrous desertion is as injurious to the regal character, as revolting to nature.

The prelate Chigi, then nuncio, and afterwards pope, by the name of Alexander VII. was with Mary when on her death-bed, and asked her if she pardoned her enemies, especially the Cardinal de Richelieu. She answered, "Yes, with all my heart." The nuncio proposed to her to send to the cardinal, as a mark of her entire forgiveness, a bracelet which she wore on her arm. The queen replied, "That is too great a condescension:" an answer which at any other time would have been per-

fectly natural. Mary admired devices; she had taken in 1608 a Juno leaning upon her peacock, with these words, *Viro partuque beata*. After the death of Henry IV. she took a pelican opening her bosom for her young, and this motto, *Tegit virtute minores*. The passions of this princess were so violent, that her anger became madness: it is said she wept with such vehemence, that her tears did not flow, but started forth in a frightful manner.

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## MISCELLANIES.

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### THE NATURE AND USE OF DAY-LIGHT:

*A recent Discovery in the Philosophy of the FINE ARTS.*

Night's tapers are burnt out, and jocund Day  
Stands tip-toe on the misty mountain's top.—SHAKESPEARE.

ON the last day of the celebrated EXHIBITION of DUTCH and FLEMISH PICTURES at the BRITISH INSTITUTION, I remained watching the solemnity of their effect as the gloom of the evening advanced. I reflected on the lasting fame of the *Old Masters* whose works hung around me, and imagined how gratifying it must be to the Spirits of these Great Men, to be permitted to witness the admiration still bestowed upon them.

Whether I uttered this thought or not, I cannot say; but immediately a voice near me exclaimed, in a hollow tone, "Mighty gratifying truly!" I turned, and saw a *huge* figure wrapped in an old black silk mantle, lined with fur, standing before the picture of *The Wise Men's Offering*. It was Rembrandt himself, surrounded by a group of other figures, whom I immediately perceived to be the principal paint-

ers of this collection. The few persons who still remained in the rooms discovered them at the same moment that I did; one of whom instantly threw himself upon his knees before the *black figure*, and endeavoured to catch hold of his robe.—"Permit me," he cried, "most sublime spirit, to penetrate the gloom that surrounds thee! But, alas! what mortal eye has power to enter into the profound abyss of thy genins, or to obtain even a glimpse of that mysterious world which DARKNESS alone *illuminates*!" This speech was suddenly interrupted by a horse-laugh from the whole troop of ghosts, which I thought would never have ended. Rembrandt seemed to enjoy it as heartily as any of the rest, and actually set up a shout as the astonished *Connoisseur* retreated to the staircase and made his escape.

The party now separated, and as they sauntered about the rooms, I was particularly struck by the modest air and pleasant countenance of Teniers, who ran round to all his own pictures, and at last fixed himself before No. 102. A young man ventured to approach and look at it with him. "Well, sir," said Teniers, turning sharply round, "what is your opinion of this picture?"—"I think," he replied, "that it possesses much of the true character and humour of our admirable Hogarth."—"You do me great honour indeed," replied the ghost: "but pray tell me what you think it wants."—"It would be a daring attempt, sir, in me, and an ungrateful one too," he answered, "to seek for imperfections in those works which have always afforded me the highest examples of excellence, and whose beauties first inspired me with a love of the art itself."—"Flattery, my friend," interrupted Teniers, "is too light food even for a ghost. I assure you, the great source of our happiness in this *after-life*, of which yours is but the shadow, is, to become sensible of the errors of our former existence; and whenever we revisit this mortal scene, it is to enjoy the delight of seeing that our successors have not only profited by our example, but freed themselves from our prejudices."—"Pardon me, generous spirit," replied the young man, "a reserve which even living artists do not require; from their youth upward making it their guiding principle to be sincere to themselves, and to solicit and expose themselves to every species of criticism and to every test of truth."—"Speak, then,

to me," said the Spirit, "as you would to an artist of your own day who asked your opinion of his work: what deficiency is there in this picture?"—"I will tell you then freely, Teniers," said he, "and I have no doubt you will agree with me: it wants the effect of *DAY-LIGHT*."—"Bless me, I meant it for *SUNSHINE*."—"I see you did. But, pray, was there no *clear Sky* in your days? and did not *THE BROAD BLUE LIGHT OF THE ATMOSPHERE* shine then as it does now? It is *this* which I mean by the term *DAY-LIGHT*, as distinguished from the *direct light of the Sun*. And *this light from the Sky* should fall *perpendicularly* upon the *tops* of all objects, whether the sun shine upon them or not. I find, in nature, it is *this* which gives the chief splendour of sunshine, by contrasting the *golden* with the *azure light*; but your sky is so dreadfully *clouded up*, that, where the sun does not immediately strike, every object is of a sombre brown or black hue."—"By heaven! you have hit it," said the ghost, and ran directly to call his brethren, and explain to them what it seems they had none of them ever considered (1.).

I perceived that the party were thrown into some confusion. In a short time, however, he returned; and introducing the *modern critic*, they all shook hands with him: Rembrandt, in particular, seemed to squeeze him so hard, that I could almost imagine he must have felt the pressure. "What," said he, "are you the bold modern who dares to accuse the splendid, the magnificent Rubens here, of excluding from his dark autumnal shades the *azure light of DAY*!"—"I confess," interrupted the digni-

fied Rubens, "the charge is just; I never thought of it, and should have been glad of the hint a little earlier."—"Nay, nay, Sir Peter," exclaimed the *black spirit*, "here it shines distinctly on the *reflection* (2.) of your Cow in the water;" and he pointed to the landscape No. 8. from the collection of A. Champernoune.

"Pray, Sir Peter," said one of the company, bustling forward, and whom I once sat to for an indifferent portrait, "have the goodness to tell me your receipt for manufacturing pictures. Did you paint on a preparation of brown *chiaroscuro*, or not?"—"Ask my pupil Vandyke, sir; he knows all about it."—"What, is Vandyke himself here? Divine Sir Anthony, do tell me the process you used in painting this sublime picture of King Charles on horseback."—"Let me inform the gentleman," said Teniers, "I see exactly how it was done; the process was rather curious. You must know then that my friend, Sir Anthony, in his equestrian portraits, was in the habit of taking his easel into the *stable*, for the convenience of the horse; and, to supply the landscape in the back-ground, he dashed in the colours of the *sky* and trees upon the *walls of the stable*, the day before the *sitter* was to come: this you will perceive made it all extremely easy."—"But, the *chiaroscuro*, sir? the shadows, Sir Anthony?"—"The shadows, sir," replied that genteel Spirit, "I must frankly confess, were all done with the colour which you do me the honour to name *Vandyke Brown*."—"My excellent pupil," said Rubens, "I perceive you faithfully pursued my own method." —

"Right," interrupted Teniers, "that picture, yonder, of the Duke of Buckingham, of which the Earl of Jersey is the happy proprietor, was done exactly in the same way. You may see, my dear Vandyke, your own *favourite Brown* on the *fair neck* of that fat goddess who *flies*, if I may be allowed the expression, before the horse's head. But I wonder, exceedingly, what colour our friend Rembrandt could have used in his *Marshal Turenne*, whose temporary absence must so much enliven the collection of Earl Cowper."—"You may wonder," said he drily, "but I took the best possible way of transferring the *shades of the stable* to my equestrian portraits, by furnishing my palette with the blackest of the materials I found there."—"Fie!" interrupted the courtly Vandyke, and made a slight grimace as he turned from the picture.—"I really guessed as much," said a little mean-looking Dutch ghost, very much pitted with the small-pox, whose name neither Teniers nor Vandyke could inform me of.—"Where is Cuyp all this while?" suddenly exclaimed the *venerable father of darkness*, "where is the *sunny Cuyp*?" We turned and saw him sitting near No. —, in the truly patriarchal and pastoral occupation of his own Cowherd. "Tell us, Cuyp, your opinion; when you were a landscape-painter, what was the colour of the green grass, with a clear blue Sky shining upon it?"—"A mixture of *black* and *yellow*, to be sure," said Cuyp: at which we all burst out a-laughing; and every body crowded to look at the celebrated picture of the Cowherd; where, sure enough, we found it as he said.

"But, sir," said my portrait-painter, "it strikes me that you intended your picture to harmonize with a *black frame*."—"To be sure I did, my friend, and I succeeded too. Look at No.—. The weeds, there, in the *fore-ground* of the water are perfectly black, and the stump of wood is precisely of the same colour. In fact, I conceive a *fore-ground* ought always to be black, or at least dark brown. Don't tell me of your *azure light*, it may do well enough in nature; *there* grass may be green if it likes; but in *pictures* it is quite another thing."

"I confess I am decidedly of that opinion," he replied. "Put, for instance, one spot of this *azure light* on the brown side of the neck of that *flying* goddess, and you would think you saw the purple morning sky shining through a hole in the canvas."—"Your satire is strictly just," said Rubens.—"Satire, sir! I am serious. A little blue demi-tint, here and there, down the *edge* of the shadows, is what I have always observed in Rubens's—*your* pictures, I should say, and Vandyke's; and I take *them* to be as good authority as any. I don't wish to *colour* better, myself: I am none of your *experimental* painters, who set up for geniuses; they indeed seem to think that the art is always *just commencing*, and refer continually to nature, as if the principles of Art had not been long ago established. As to the landscape-painters, with their devilish *aërial perspective*, they deal so much in *thin mist*, and are so fond of space, that they leave us scarcely any thing solid to fill it. But still the *near objects* have hitherto re-

tained some darkness and solidity: and now comes this *universal blue Sky-light* pouring down, over foreground and all, one faint purple glare.—For heaven's sake, let Nature be Nature, but let Art be Art still! However, the landscape-painters may be as *airy* as they please; but I chuse to keep a good house over my head, and to my mind the shade it affords is perfectly congenial. It is as natural for one who wants his portrait to sit in a *gloomy painting-room*, as to take an airing in Hyde Park when his sitting is over."

"Right, right," exclaimed Rembrandt, laughing; "but let *Marshal Turenne* be a warning against all STABLE-PORTRAITS in future."

"Not at all, sir; I approve of the effect of that picture. Why should not a general be painted *going upon some secret expedition by twilight*, an admiral in a *thunder-storm*? but neither without a punctual discharge of cannon in the back-ground: a Bishop, of course, in the *gloom* of a Gothic cathedral; the Lord Mayor in the *Mansion-House*; the Speaker of the House of Commons in that theatre of *mid-night* eloquence; Ladies and their linen, in obedience to the proverb, by *candle-light*: so that you see there is never the least necessity for the painter of human portraits to represent his sitters in broad *day-light*, or out at grass, as the horse-painter is sometimes compelled to do. And after all, when driven to the last shift, it is only taking a *poetical* licence, and then you may do as you please, and defy common sense and all the world. You may bring in *day-light* at one window, and exhibit *black*

night out at another; and if it is not directly understood, you have only to whisper to a friend, that Alderman —, whoever it may be, is placed in a *poetical light*: and then as to scenery, a *drop scene of clouds*, let down from the top to the bottom of the picture, settles that at once."

"Well, sir," said Vandyke, addressing himself to the young amateur whose remarks had occasioned all this discussion, "what have you to say to this POETICAL LIGHT that confounds again NIGHT with DAY, which it was the first work of creation to separate?"—"I confess, sir, I am still of opinion, that the effect which *the evening Sun and a purple Sky* produce upon objects, is infinitely more delightful and affecting to the imagination, than *any Artificial combination of tints* which the most elegant fancy could arrange, or the most fortunate hope to discover in the *accidental blottings on the palette*. Nor is it at all to be feared, that by admitting *Day-light* and the soft reflection of the Sky into pictures, the apparent solidity of objects would be destroyed: the very reverse would be the case; every thing would be rendered so much the more distinct and substantial by it."—"I deny that, sir," interrupted the painter of my very flattering portrait; "the attempt has been often made by a clever artist of our own day, who used to let in the Sky-light in all sorts of directions, *upwards* as well as *downwards*, and his works were noted for wanting solidity. He soon, however, gave it up, and agreed with me, that a line must somewhere be drawn between Art and Nature; that our ap-

prenticeship to her must have an end; and that, having gained a certain proficiency, we must set up for ourselves."—"I willingly admit it, sir," replied the amateur, "but let us first faithfully and honestly attend to the lessons of Nature, and not play the truant with her. I remember the artist you allude to—whose works are indeed replete with fine taste and elegant invention, and who might have been a splendid ornament to his country had he met with the encouragement he deserved:—I remember seeing him, however, when I was a boy, painting the beautiful trees in Kensington-Gardens; and though they stood before his eyes in all the freshness of their verdure, he changed them in his painting to a hot autumnal brown. Not that he was insensible to their natural beauty, but he complained that the materials of his art were inadequate to its representation. I am convinced, however, that he thought more at the time of some *splendid artifice* in the pictures of Rubens, than of the *true splendour* of the green trees glistening in the sun, whose golden rays chequered their warm velvet shades, and which the mild reflection of the Sky served every where to relieve and heighten by its contrast. This is the true Poetical Light in which NATURE, that great and original POETESS, exhibits to us the objects of her inexhaustible invention; and it involves, to a certain degree, the union of night and day: it gives a bright and a dark side to all things; the one an immediate illumination of the Sun, the other softened by the milder halo of the Sky, which is but a reflection

of the former—the Diana to that Phæbus.”—“All this is very fine,” said the portrait-painter, “but you are bound to demonstrate that this NEW LIGHT will not fritter away all shadow, and with it all substance too.”—“I am happy, sir,” he replied, “that this is one of those positions which admit of demonstration. Substances are rendered visible, and we know them to be such only by the effect of the light which shines upon them. If the Sun’s ray strike the surface of a body, we know that there is a surface that reflects it to our sight; if the dark side of this body receive some light from a neighbouring object on which the Sun also shines, we immediately perceive the surface on that side; and if the light of the SKY shine down upon all bodies, it will distinguish to us their *upper surfaces*, though not illumined by the sun, and thus determine their solidity in that direction. The light of the SKY has besides a peculiar quality, which contributes both to its beauty and utility: being in its colour strikingly contrasted to that of the SUN, it can never be mistaken for it; and, therefore, will effectually cure that flimsy and transparent appearance so frequently seen in pictures whose shadows are not absolutely black: for any other light admitted on the dark side of objects is liable to be conceived as coming through them from the sun on the opposite side. It is thus that Nature paints the solid objects of sense, and thus the understanding has learned to judge of their solidity; and were it not that these every-day appearances are little attended to by the world, though

but for them no man could safely visit his next door neighbour; were *the gazers at pictures* conscious of those effects of Light which guide them intuitively every step they take, how would they wonder at the fantastic invention of the *in-door* artist who attempts to amuse them with his *poetical will-o’-the-wisp*? Should this *nonsensical* DARK LANTERN rise to light the world some morning instead of the *honest* SUN, I fear very little business would be done upon ‘Change that day; and before night, unquestionably, every bone in all our skins would be broken.”—“Well, sir,” said the immortalizer of my ugliness, “the landscape-painters may possibly thank you for your idea; they are accustomed to wander about in the open air, and watch the effect of the skies; but the *higher departments* of painting, PORTRAIT and HISTORY, are all *in-door work*. YOUR PERPENDICULAR SKY-LIGHT is completely shut out there.”—“Then, sir,” he replied, “I would advise the historical painters to chuse that period of history when mankind was all inclosed in Noah’s Ark (3.), for it seems to me quite horrible to imagine the WORLD at LARGE all *tiled-in* like a GRAND LODGE OF FREE-MASONS.”

“Be that as it may, sir, I shall not ask my *sitters* to expose themselves to the cold in my back yard, in order that the *day-light* may shine down on the tops of their heads. Nor do I believe that the historical painters will take the paupers from the work-house, who usually serve as the models of their saints and apostles, to roast them in the sun in the gutters on the tops of their houses, in order that

they may see the brilliant contrast of the golden and the azure light upon their bald grey heads."—"Be it so then," replied the youth; "let the LANDSCAPE-PAINTERS first adopt the improvement. They have already done much for modern art, and one of them, in particular, distinguishes the age by the sublimity of his genius."

"He is the man, then," said Teniers; "but if he is already so great, and perhaps but poorly recompensed, he will hardly undertake the labour of fresh studies: yet, if you think there is any hope, I will *visit* him, and endeavour to urge him to one noble effort more. Such a man should pause for a moment, and reflect, that it is still in his power to add a second life, as it were, to his glory, by commencing again, and *revising* the energetic studies of youth. How rapidly and successfully might he run over this course! Let him return to the school of NATURE, and boldly submit to her strictest *examination*. He may justly appear before her with the confidence of a master, but let him be careful to unite with it the candour and simplicity that adorn her children; the only sure foundation of that confidence."

"A visit from Teniers," he replied.—"No, no, there's no necessity," interrupted Cuyp; "that's not the way."—"Give me leave, gentlemen, to put one question to you," said I, somewhat hastily: "Seeing that even in the *other world* there are differences of opinion—however, here we seem to be in both worlds at once—permit me to ask the reason of the *diversity of styles* (4.), or, as they are term-

ed, the *different ways of seeing nature*, which distinguish the most excellent artists. When I see one paint a *brown* picture, another a *grey*, this a *purple*, that a *fiery orange*, and whole ages distinguished by the BLACK MASTERS and the WHITE, I own the Art of Painting puzzles me exceedingly. Surely Nature——"

"Sir," said Cuyp, "if you had not interrupted me, I was going to point out a method, which, if adopted, might throw some light upon that subject."—"Give me leave," said Teniers, "to make one observation, which is this, that our appearing to see Nature differently, may partly arise from our painting so much *without looking at her*; otherwise, how could this PERPENDICULAR SKY-LIGHT have escaped the notice of painters till now? But let us hear your *project*, Cuyp."—"O, sir, I am in no haste. My plan is this: That THE DIRECTORS of this very INSTITUTION should form a COLLECTION of genuine *studies of light and colour*, taken faithfully from Nature itself, *out of doors*, under all its various aspects; that they should offer adequate premiums for such studies, and every year select a few of the best from such as were presented to them. They would thus form, at very little expense, a most valuable SCHOOL for the study of COLOURING, in which the public, as well as the artists, might educate themselves in the knowledge of Nature (5.). And let me ask the great Rubens, if he does not think this would benefit the rising artists much more than continuing to exhibit the works of *us ancients*, which, in their present dirty and doctored



condition, I own I am not a little ashamed of."—"Bravo, Cuyp, bravo!" shouted from every one in the room, and the sound had something awful in it.—We were all, by this time, involved in profound darkness, and I began to feel a shuddering come over me. There was a dead silence for about three seconds, when Teniers said very gravely, "Rembrandt, your friend the *connoisseur* should be here *now*. What was it he said about the mysterious world, which *darkness* alone illumines? I like that fellow; but he should have carried on the idea; he should have elaborated this system of *inverted optics*, and proceeded to divide the *unreal beam* of *darkness visible* into its threefold primitive negation; and so on to——"—"Gentlemen," said my never-to-be-silenced portrait-painter, "though you seem to think you have settled the point in dispute, and propose to set our landscape-painters to work to establish the justice of your decision by the prejudged evidence and authority of Nature, I should be glad to know, in case you succeed, what the poor portrait-painters are to do?"—"Nay, not the *poor*," said Vandyke, tapping him on the shoulder, which I thought odd enough in a ghost; and Cuyp, who observed it also, touched Teniers with his elbow, which occasioned a general laugh, and the *poor* portrait-painter thought it was at him.—"Why, my good friend," said the lively Teniers, "why should this *NEW LIGHT* concern you? You may safely depend upon the apathy of the *CITY*, and even of the *SQUARES* at the west end of the town, to subjects of this nature; and proceed

to put the whole court of aldermen into your *poetical lantern* (6.), if you think proper. Recollect, for your consolation, that there are no *watchmen* hired to parade the streets in the *day-time*, and cry, '*Past twelve o'clock, and—day-light shines down perpendicularly.*'"

"Discoveries of this nature are, in the first instance, difficult, from their being wrapped up, as it were, in their own *simplicity*; a cloak which, contrary to the opinion of Tom Payne, is just of the right size to *hide itself*. But when such a simple discovery is *once made*, and the Columbus of the *DAY* has fixed his *Egg* (7.) upon the table, the spectators, surprised to see it still keep its *perpendicular direction*, either grin or frown, as they happen to take it, like the Spaniards in Hogarth's print;—and there the matter ends. Depend upon it, if all that has been said here to-night were printed in large letters in the *Morning Chronicle* to-morrow, it would not have the smallest effect upon your *sitters* or your *prices*."—"That I would engage for," said I; "for I myself, in that very paper, so long ago as the 12th of March, 1814, attempted to disturb the *philosophic torpor* of the age, by the alarming assertion, that *TIME* and *SPACE* (8), which have puzzled the philosophical world so long, are merely *THE MODES OF OUR SENSITIVE FACULTY*, and are stamped by us upon all the things that we perceive. I maintained further, that this position is so *self-evident*, that it is *utterly impossible to conceive a sensitive faculty in any other way*; and that this is the *true reason why human knowledge* is restricted, as we find it to be, and are indeed conscious it ever must be, to ob-

jects in time and space;—and that all beyond those bounds is *unintelligible* (9.). In spite of the unequivocal boldness of this assertion, and the extraordinary and indisputable *fact* by which it is so powerfully corroborated, the *philosophy* (10.) of this *truly Christian* age received this civil pat on the cheek most patiently, and on that side the redness still remains: it seems to me, therefore, a useless cruelty to strike it on the other, however fairly it may be presented for that purpose. And give me leave to ask of the great artists of past times—who are here present—what is the chief advantage they expect to result from the introduction of this *newly discovered day-light* into the pictures of the moderns, and what they conceive to be the chief merit of this discovery?"—"Sir," said Rembrandt, "the merit of this, as of all other discoveries, is its *originality*; and one great advantage which it promises, in addition to every other, is this: It *may* open the eyes of those who exert themselves to promote the Arts, to the necessity of a bold and direct appeal to Nature itself, if any thing really great is to be effected. It is possible, that when the IN-DOOR GLOOM of our OLD PICTURES comes to be explained, the world may begin to commiserate the Arts under their

long and dark imprisonment, and set free the genius of the age from the restraints of AFFECTATION and PREJUDICE; those two ponderous bars, which the *Connoisseurs*, the *turnkeys* of the *dungeon*, will, it is to be hoped, some day or other quietly suffer to be removed.

"The *manifest* discovery of this *great deficiency* in OUR WORKS ought to prevent *your* continuing *indolently* and *blindly* to follow our steps, as *we* have *blindly* and *indolently* followed, in *this respect at least*, those who went before us. Such *ought to be* the result of this discovery; it should encourage artists to DARE to look at Nature; and it should teach the *true lovers* of art to require it of them, to aid their first feeble and hazardous efforts, and to protect *even their failure* from the premature triumph of that fiend, who watches the first shoots of vegetation in every little earthly paradise, to trample them beneath his feet. But, sir, if you ask whether I am very sanguine on this subject, certainly I am not. It will all come about in time;—but before that happens, I hope to have the pleasure of seeing all the present company in 'another and a better place.' "

At this the *living* and the *dead* bowed respectfully to each other; *vanished* and departed. JUDEX.

## HISTORY OF LOUISA LOVEWORTH.

MR. EDITOR,

IN the hope that the age of chivalry is not quite gone by, and that you possess gallantry enough to come to the relief of a distressed damsel, I solicit your assistance. I am, you must know,

sir, most unjustly branded with the imputation of coquetry, folly, and stupidity, for no other reasons than because I am very pretty, very rich, and possessed of a moderate share of common sense: I think I hear you exclaim, "and *quantum*

*sufficit* of vanity into the bargain!" Softly, sage sir; if you are the man of sense I take you for, I shall, by a plain statement of facts, convince you of your mistake.

I was the only child and am the heiress of very worthy parents. From my infancy I gave promise of possessing an uncommon share of beauty, which, as I was naturally volatile and thoughtless, might have been a serious misfortune to me, but for the care of my excellent mother, who never endeavoured to conceal from me that I was handsome, but at the same time so judiciously represented to me the perishable nature of a gift, which by gaining me more notice than would otherwise be bestowed upon me, would render my mental defects more glaring, and would never extenuate them in the eyes of the wise and the good, that I grew up, thanks to her sensible precepts, more solicitous for the esteem of the few, than the admiration of the many.

With regard to the proper use of riches, my mother had no occasion to give me any advice, as her whole life was a practical illustration of how they ought to be spent. She lost my father while I was yet an infant, and she regretted him too tenderly ever to enter into a second marriage: but though in a great measure dead to the joys of life, yet she continued, for my sake, to mix with the world; and I had an early opportunity of seeing, that, by judicious management, it is possible to satisfy, out of a large income, all the claims which society has upon us, and yet reserve a sum for the relief of our distressed fellow-

creatures, the amount of which would not be credited by the votaries of folly and fashion. Nor was my mother forgetful of the claims which genius, too often destined to struggle with poverty, has upon the possessors of affluence; she took care that my education should enable me justly to appreciate those claims, and her example sufficiently pointed out to me how they ought to be rewarded. But I perceive that I grow very serious, or perhaps I ought to say, very dull; so, without farther digression, I shall proceed to the cause of my present perplexities.

By the death of this exemplary parent, which happened before I reached my eighteenth year, I was placed under the guardianship of my father's aunt, Lady Dashmore; and as soon as my grief had so far subsided as to enable me to mix with the brilliant circle in which her ladyship moved, I attracted the regards of Sir George Glitter. I will not deny that the fine person, insinuating manners, and apparently open and amiable temper of the baronet, made a sensible impression upon my heart; and as I was not then quite nineteen, I hope I may be pardoned, if my imagination bestowed upon him every virtue as well as every grace. I was not, however, so far gone in *la belle passion* as to entangle myself in any engagement; all the baronet could obtain was permission to visit me as a friend, and I determined thoroughly to investigate his character and disposition before I discovered the partiality with which he had inspired me.

For some time all went well, I had reason to be satisfied with

his behaviour, and as he was very young and I heard nothing unfavourable of him, I persuaded myself that a few years would correct the exuberant vivacity of his temper, and render him all I wished. I will not detail to you, sir, the progress of my disappointment; suffice it to say, that a few months which Sir George spent with us in the country, proved to me that he was a cold, heartless being, on whom the distresses of others made not the smallest impression. He relieved the wants of the poor, it is true, principally I believe because he saw that I was hurt at his not doing so in one or two instances; but the ostentation which accompanied his gifts destroyed their value in my eyes, and cruelly hurt the feelings of those whose necessities obliged them to accept his bounty. There were also two other traits in his temper, which retirement brought forth, that must, had we been united, have marred our happiness: he had a passion for high play, and a decided dislike to literary pursuits. It was not, however, in a moment that a character so completely the reverse of what I had hoped to find it, unfolded itself, but as soon as it did, I gave the baronet a formal dismissal: he refused, however, though with an appearance of the greatest humility, to resign the hope of inducing me one day or other to favour his pretensions; and my aunt, who was very partial to him, pleaded his cause most strenuously. I persisted, however, in my resolution, and avoided him from that time by every means in my power.

I was soon afterwards introduc-

ed to a young gentleman whom my brilliant aunt and most of her circle pronounced a bore. Mr. Probit, so he was named, had nothing very striking either in his person or manners: he was grave and rather taciturn, but I observed that whenever he did speak, it was always to the purpose. As he had been a ward of the late Lord Dashmore's, he visited Lady Dashmore very frequently, and after some time I discovered that he possessed much literary and scientific knowledge, which he communicated in a manner so pleasing and unaffected, that his conversation became a great treat to me, till a circumstance occurred which damped the pleasure I took in his company, because it induced me to think him avaricious, a vice which of all others I detest. A beautiful young countess, remarkable for the generosity of her temper, produced one evening at my aunt's a petition from a poor family in the most abject state of distress, for whom she solicited subscriptions: every body gave something, and the lovely pleader was just putting up the money she had collected, when Mr. Probit entered; the countess immediately applied to him, but, to my surprise, and indeed that of the whole company, he refused to contribute to their relief, nor could all the bewitching oratory of her ladyship draw even a trifle from his purse.

Vexed even more than I cared to own to myself at his conduct, I could with difficulty behave to him in my usual manner for the rest of the evening, and I accused him in my own mind of being even more deficient in humanity than the gay

Sir George. The following day I visited the poor family, whose direction the countess had given me, and I found that their distress had not been exaggerated: but for the benevolent interference of her ladyship, the poor man would have been dragged to a prison. I found that the sum collected, with a handsome addition made to it by the countess, was barely sufficient to pay an inexorable creditor; but the woman told me, that a gentleman had visited them early in the morning, given them some money to supply their immediate wants, and promised to procure employment for her husband as soon as his health, for he was then very ill, was restored. I inquired the name of this benevolent being, but she assured me she was herself a stranger to it. Some time passed away, I frequently called to see how they went on, and I found the benevolent stranger still continued his attentions to them, but I never met him in my visits. One morning, however, I called some hours before my usual time, and on entering the house where they lodged, I saw Mr. Probit ascending the staircase. In a moment the truth flashed upon me; he did not perceive me, and I waited till he had entered their apartment before I followed him. Never before, Mr. Editor, had I an opportunity of seeing what a beautifier of the human countenance benevolence is. I had always thought Mr. Probit rather plain, but when I looked at him as he talked to the sick man, while one of the children who had nestled close to his side was placed upon his knee, and another received a book, the promised reward of his having learned the task

assigned him, I wondered that I had never before been struck with the charming expression of his countenance. I could not help inquiring afterwards why he had so resolutely withstood the entreaties of the countess to relieve the poor family for whom he had secretly done so much; and I think, Mr. Editor, his answer will raise him in your estimation as it has done in mine. "The benevolence of the countess," said he, "is so well known, that it renders her exceedingly liable to imposition; I am aware that in several instances her humanity has been abused, and this most probably always will be the case, because in giving she consults her heart rather than her judgment: now as you know, my dear madam, I have but little to give, I should, in my own opinion at least, be unpardonably negligent of what I consider a sacred duty, if I did not see that little worthily bestowed."

From that time Mr. Probit and myself were good friends, and I could not help often thinking, that he was the man of all others whom my beloved mother, were she living, would have selected for my husband; but so guarded was his conduct, that I could not discover whether I had made any serious impression on his heart. In this state of uncertainty I continued for more than a year, and possessed as I was of beauty and fortune, you will not wonder that I had many admirers and not a few proposals; but I repulsed the first, and rejected the last, which gave Sir George Glitter an opportunity, as I have since been informed, of declaring that he was certain of being the happy man at last.

An accident which endangered my life revealed to me at last that the supposed indifference of Mr. Probit proceeded from a scrupulous sense of honour, and the ice once broken, we soon came to an *éclaircissement*, which ended in my consenting to receive his addresses; much to the displeasure of Lady Dashmore, to whom and her "dear five hundred friends" my conduct affords an inexhaustible theme for censure and comment. I am formally accused of having jilted Sir George, who every body says would have been an unexceptionable match for me, and of rejecting every other suitable offer, in order to throw myself away upon a man whose birth, fortune, and connections are all beneath me.

Some ladies attributed my conduct to my having imbibed Methodistical opinions; others affect to suppose, that it springs entirely from a desire to appear as unlike as possible to other people; and a third class, at the head of which is my aunt, kindly throw the whole blame on the absurd education I have received.

Now, Mr. Editor, in reply to the first of these charitable assertions, I beg leave to say, that I am both, from principle and education,

a firm member of the established church, and as to the second, I can with truth declare, that far from affecting singularity, I have all my life studied to avoid it. The party who throw the blame on my education, are, I believe, nearest to the truth, and as they chiefly consist of managing mammas, I can only thank them for the kindness I am informed they bestow upon me; and hope that their well-educated daughters, who are so sedulously taught to stifle their natural feelings, and sacrifice their fondest wishes at the shrine of mercenary Hymen, may never repent having received an education which has taught them to value so highly the things of this world.

Now, Mr. Editor, having concluded my plain, unvarnished tale, I hope you will agree with me in opinion, that it is a sufficient apology for an heiress of twelve thousand a year bestowing her hand upon a man with an income of not twice as many hundreds; and if this should be the case, you will, by giving my letter a place in your truly moral and elegant publication, oblige your constant reader and very humble servant,

LOUISA LOVEWORTH.

## THE STORY OF ESUPH, OR THE MAN WHO WAS BORN TOO LATE.

AMONG all the complaints vented by irascibility, perhaps none are so well founded and irremediable as mine. I suffer bitterly every day from a cause of which I am the innocent victim, and for which I cannot even blame my parents, who, imagining that every

age necessarily became wiser and wiser, promised themselves that their offspring must be happier than they were, because their children had the opportunity of adding the experience of their parents to their own observation.

Very long before I had arrived

at the age of manhood my evil stars began to shed their influence, and ere I had entered my teens, I began to find myself—yes, Mr. Editor, I began to find myself—suffering under all the sin and ignominy of coming into the world at a period when there was an end to all intellectual and moral improvement. Indeed, my very infant days passed in making this discovery, and I became enlightened through the medium of the most hackneyed truisms. Children, I have heard my mother say, children were *now-a-days* such plagues there was no doing any thing with them. When she was a child, she and her brothers were seen without being heard; but her hopeful babes were much more heard than seen. I, who was even much older than my years, was taught to behold with horror the increasing depravity of the rising generation, and made to believe, that, in spite of the theory of pretended sages, we are only treading the retrograde path of improvement. I read of so many, better boys and girls in books printed by Messrs. Marshall, of Aldermanbury church-yard, at a time when these books were elegantly bound and gilt, which was long before juvenile libraries were established; and I found in *The Village School*, *The Adventures of a Mouse*, and *The Life of Goody Two Shoes*, such instances of virtue and precocity of talent, that I began to consider my mamma perfectly right in her deductions; but the depraved life of Master Tommy Hickathrift somewhat staggered me in my opinion. One day, however, she opened my eyes, and told me that

all is not gold that glitters, by relating some of the childish pranks of her brother, and, among the rest, how he had been naughty one day, and as how, he being shut up in a bed-room, amused himself with cutting out the alternate squares of a red and white chequered bed-curtain, in order, as he said, to make windows. I remember I chuckled heartily at this; but I was soon stopped, by being told that this mischief had some method in it, and that the window experiment was the action of no common boy; while my depravity of yesterday, to which this was set in opposition, was horrible indeed. The dreadful crime I had been guilty of was this: Engaged in play with Miss Sukey Jenkins, a young friend of my sister's, we contrived to unlock a door to a room which was intended for a new drawing-room by my mamma, and here the furniture was placed previously to its arrangement. What a galaxy of gold struck our astonished sight! Tables were piled on chairs, and chairs on sofas; but the discovery made by Miss Sukey, a girl of a keen eye, was truly ravishing: flat on the ground lay an immense looking-glass, clearly reflecting the whole height of the room. Sukey had often been with her mamma to the bath: "How like it the glass looked! Suppose we were to bathe?" Delightful, ravishing thought! All was prepared; a chair was placed, from which my little Musidora was to plunge; but I fearing the gelid wave might be too cold for her frame, thought to try it first. Alas! the mystery of Ovid's wand waved over me. No wave clasped us, but

mamma's glass stopped my progress; under my feet its diverging cracks shewed themselves a thousand ways. The dreadful crash spared our tale. Mamma entered the room, once more convinced that the evil mind of man grows with every age, and that none but a brat of 1786 could be guilty of the depravity which shocked her sight.

At an age in which intellect begins to expand, my education was well attended to; but I found, in spite of all my assiduity, and the numerous elementary books which constantly issued from the press for my use, that I was not so forward in my learning as my father had been at the same age; although he confessed, that he had scarcely begun to read when I had been through my Latin grammar. If, however, he admitted that I knew more, he said it was less solid than the knowledge he gained; and in every effort I made towards improvement, he forced me to draw the following deductions:—That the more literature was encouraged, the quicker did human nature return to a state of ignorance; and that having been for the last century arriving at a state of human perfection, we must now necessarily descend, in an equal ratio, down the vale of ignorance.

"Unhappy child of an unpropitious era!" I exclaimed: "although no Bolingbroke writes to shake your religious faith; no American war impoverishes your country; no tobacco bills or revolutions disturb your repose, yet are you the victim of a thousand evils!" And even though Bonaparte was once more prevented from invading my native shore, still was I to

be informed at common-halls and conventicles, that I lived in a city to which Nineveh herself was holy, and that even the Queen of Sheba would arise in judgment against the town in which I was doomed to vegetate. What then does such a wretch as I am in this breathing world, I know not. I expect to follow my doom, and behold the degeneracy of my country. How can I perform my religious duties, who have never heard a Tillotson, a Beveridge, or a Berkeley! how enjoy the beauties of the imitative arts, who exist when Kneller, Lely, and Rubens are no more! I who have heard of the superior excellence of Barry, Garrick, Woodward, or Pritchard, can I tamely sit to hear an O'Neil, a Kean, a Kemble, or a Siddons? The merits of a Knight, a Dowton, and a Liston, are forgotten in my father's details of a Woodward and a Shuter. I find this to be impossible; and I dwell on the full-bottomed wig of Quin's Cato, and of Garrick's Macbeth and Othello in a full-dress suit of bag-wig and sword, with English regimentals, as the most unnatural, of course the most sublime essence of wit imaginable. The applause we give to a Wellington, I find is due only to the achievements of a Marlborough or a Cumberland; and our petty cavils at the measures of ministers must bow before the invectives of a Horne, a Junms, or a Henley. Fain would I take up my pen, and tell my brethren how they are degenerated; but, alas! Milton and Shakspeare have lived before me, and inform me how useless is my exertion. Swift has hurled his invectives, and Butler lashed with



his ridicule. I have lived to be amused only with the idle attempts of people to become wiser than our ancestors. I smile at your Institutions for gaining Knowledge; your Societies for the Encouragement of Arts, Manufactures, and Commerce; your Royal Academies; and your exertions for promoting Morality and Religion. Wives are so bad now-a-days, that I have not ventured to take one of these harpies, though I have often thought they dressed almost as decently as the aunt Debs and the grandmamas hanging round me; yet where shall I find one who would work me such mohair chair-seats as that on which I am sitting, or draw me pictures equal to those non-entities which my mamma cut out with her scissors?

who, like her, never shew their ignorance by opening their mouths: or who now will come to our arms, the best of all possible companions, from Mrs. Glasse's *Cookery*, *The Housekeeper's Assistant*, Nelson's *Fasts and Festivals*, *The Remains of Betsy Thoughtless*, *The Lives of Jemmy and Jenny Jessamy*, or Mrs. Rowe's *Letters*?"

Servants are nothing to what they were in my mother's time. Peaches and nectarines have not the flavour they used to have. The sun does not shine as in Queen Anne's days; the seasons are changed, and every thing, and every day, informs me of my misfortunes; while crows, choughs, and jackdaws scream out as I approach—Here comes the man who was born too late!

## THE FEMALE TATTLER.

### No. XI.

The feather'd husband, to his partner true,  
Preserves connubial rites inviolate  
With cold indifference every charm he sees,  
The milky whiteness of the stately neck,  
The shining down, proud crest, and purple wings:  
But cautious, with a searching eye explores  
The female tribes his proper mate to find,  
With kindred colours mark'd: did he not so,  
The groves with painted monsters would abound,  
Th'ambiguous product of unnatural love.  
The blackbird hence selects her sooty spouse;  
The nightingale her musical compeer,  
Lur'd by the well-known voice; the bird of night,  
Smit with her dusky wings and blinking eyes,  
Wooes his dun paramour. The beauteous race  
Speak the chaste love of their progenitors,  
When, by the spring invited, they exult  
In woods and fields, and to the sun unfold  
Their plumes, that with paternal colours glow.

To possess the same preferences, and the same aversions, is the definition of friendship by a celebrated writer of antiquity: and why may it not be applied to love, if friendship with woman is its sister, as the song declares? and songs, though they too often deal in nonsense,

are sometimes known to enforce the most pleasing sentiments, and, with an elegant gaiety, to enliven proverbial truths. Equality in rank and fortune, equality in views and wishes, and equality in temper, in those who form the hymeneal union, afford the most certain,

because it is the most rational, prospect of matrimonial happiness.

It is a rule which ought to be observed in all occurrences of life, but particularly in the domestic or married part of it, to encourage and preserve a disposition to please and be pleased. That, however, cannot be supported, but by considering things in a right point of view, and as Nature has formed them, and not as our fancies or passions would have them.

There is an exclamation of a husband in one of the comedies of Terence, which I have read in a translation of those admirable plays (for I do not pretend to understand Latin), which has always pleased me for the warmth of his affection, the forcible promise of his fidelity, and the certainty of his happiness; but he does not rest his love upon the beauty of her person, the elegance of her manner, her grace, her wit, or her superior understanding and admirable accomplishments, but because *their tempers are the same, and their humours agree*.

I need not observe what is so well known to all, that a choice in marriage is one of the most important considerations in the progress of our existence. This state is the foundation and chief band of social life: nor can I address my unmarried readers on a subject which is so essential to their happiness. A virtuous disposition, a good understanding, an agreeable person, and an easy fortune, are objects that, as far as circumstances will allow, should be chiefly regarded in forming the hymeneal union. But as it may not be in the power of all my female readers to

possess, or even to have the choice of, these united qualities, I would recommend them to consider their comparative value, and how to balance them against each other. He that has fine talents, with a moderate estate and an agreeable person, is far preferable to him who is indebted for his consequence and importance in the world to little else than his wealth; for talents may acquire riches, but riches cannot purchase talents. At the same time, wit and capacity are only estimable when they are founded on good-nature, and directed to augment or enliven the means of rational pleasure. They must have observed little of life who do not know certain ingenious men, whose abilities are too often employed in making themselves and those around them uneasy. Prone to the indulgence of vanity and the love of pleasure, they cannot support life without quick sensations and gay reflections: they are strangers to tranquillity and the calm exercise of reason; or they are either elevated into an excess of enjoyment, or sink into a state of depression. Of all men living, they are most to be avoided by her who looks for the sober joys of domestic life in a husband. Soon satiated with present objects, they fly to new acquisitions of enjoyment, and run the round of pleasure, as the bee passes from flower to flower, but unlike that sagacious insect, without collecting sweets from any of them.

At the same time, there is a kind of man, and I wish there were more of them, possessing both wit and sense, who reflects upon the duties attached to his character as a ra-

tional being, with the eyes of reason and of honour, and who, when he has entered into the married state, must consider himself as offending against both, if he did not look upon *her*, who has chosen him for her protector in sickness and health, with the most grateful regard; whether from that moment her beauty should fade, her graces should wither, or even defects should be discovered by her husband which had not appeared to the lover: such a man will think himself bound to supply with good-nature the failings of her who loves him.

When a lady is deliberating with herself whom she shall chuse from several of nearly equal pretensions, I should recommend her to take the lover who has the best understanding for her husband. Life passes heavily in the repeated conversation of one who has no imagination to enliven the several occasions and objects which present themselves to him, or who cannot strike out from his reflections new paths of pleasing discourse. Besides, prudence and discretion, domestic virtues of great value, may be supposed to form a part of the character of a man of understanding, accompanied with a power to correct failings and improve virtues. The consequence of a husband and wife who know not how to support a *tête-à-tête*, and, of course, find it irksome, may be foreseen without the gift of prophecy. I myself knew a lady who was married merely for her beauty, and who consented to be so married merely for rank and fortune; and on being asked, about three or four months after her marriage,

how her lord did, replied, with a careless vivacity, that she really could not tell, as she had not asked him the question for the last six weeks.

It is not, I think, exalting the commerce of a man of understanding too high, to say, that every new accident or object is, in some way or other, made to promote the pleasure or satisfaction of his domestic circle. The wife of such a man finds a continual feast in the approbation of his words and actions; nor can she enough applaud her good fortune in having her life varied every hour, her mind more improved, and her heart more glad, from every occurring circumstance. He will employ his invention in forming new pleasures and amusements, and make the fortune which she has brought him, subservient to her honour and reputation. A man of sense, who is thus benefited, is ever contriving the happiness of her who accompanied her heart and hand with such an addition; while the fool is ungrateful, though he may not be absolutely vicious, and does not return a favour, because he is not sensible of having received it.

I was very much pleased with the declaration of a clever young unmarried lady of my acquaintance, after we had been conversing in a select company on the subject of marriage. It was this:—"I trust and hope," she observed, "I should have so much to say for myself, that if I fell into the hands of a husband who treated me ill, he should be sensible when he did so: his conscience, at least, should be of my side, whatever became of his inclination."

If my recollection serves me with accuracy, it is Mr. Addison who observes, if the letters written by men of understanding to their wives were to be compared with those written by men of gallantry to their mistresses, the former, notwithstanding some inequalities of style, would possess a complete advantage over the latter. Friendship, tenderness, and constancy, dressed in a simplicity of expression, recommend themselves by a more native elegance than passionate raptures, extravagant encomiums, and slavish adoration. If Flirtilla's cabinet could be searched, it is more than probable, that the greater part of the epistles so carefully preserved there, would be disgusting to every one but the coquette who is flattered by them. But if Aspasia's casket was examined, what would be the character of the valued letters which would be found there? I shall answer the question by giving you the character of the writer of them. Her husband, in public and private, appears to have every good quality and desirable attainment. Abroad he is esteemed and revered; at home he is beloved and happy. The satisfaction he enjoys there settles into an habitual complacency, which shines in his countenance, enlivens his wit, and seasons his conversation; and it is, in a great measure, owing to his being the best and best beloved of husbands, that he is the most agreeable companion, and the most steadfast of friends.

There is a sensible pleasure in contemplating such beautiful instances of domestic life. The happiness of the conjugal state appears

heightened to the highest degree of which it is capable, when we see two persons of accomplished minds not only united in the same interests and affections, but in their taste for the same improvements, pleasures, and diversions. Pliny has left us, in his letter to *Hispulla*, his wife's aunt, one of the most agreeable family documents I have ever seen. Nor can I do better than conclude this paper with a translation of it, which being made by a particular friend of mine, who is a very excellent scholar, I have no doubt is perfectly correct. I am satisfied that my readers will, without reserve, agree, that conjugal love is drawn in it with a delicacy, which makes it appear, as I have represented it, an ornament as well as a virtue.

“PLINY TO HISPULLA.

“As I remember the great affection which subsisted between you and your excellent brother, and am sensible you love his daughter with the same affection as if she were your own, so as not only to express the tenderness of the best of aunts, but even to supply that of the best of fathers, I am sure it will be a pleasure for you to hear, that she proves worthy of her father, worthy of you, and of her and your ancestors. Her ingenuity is admirable, and her frugality extraordinary: she loves me, which is the surest pledge of her virtue; and adds to this a wonderful disposition to learning, which she has acquired from her affection to me. She reads my writings, studies them, and even gets them by heart. You would smile to see the concern she is in when I have a cause to plead, and the

joy she shews when it is over. She finds means to have the first news brought her of the success I meet with in court, how I am heard, and what decree is made. If I recite any thing in public, she cannot refrain from placing herself privately in some corner to hear, where, with the utmost delight, she feasts upon my applauses. Sometimes she sings my verses, and accompanies them with a lute, without any master, except love, the best of instructors. From these instances I take the most certain omens of our perpetual and increasing happiness; since her affection is not founded on my youth and person, which must gradually decay, but she is in love with the immortal

part of me—my reputation and my glory. Nor, indeed, could less be expected from one who had the happiness to receive her education from you; who, in your house, was accustomed to every thing that was virtuous and becoming, and even began to love me by your recommendation: for as you had always the greatest respect for my mother, you were pleased, from my infancy, to form me, to commend me, and kindly to presage I should be one day what my wife fancies I am.

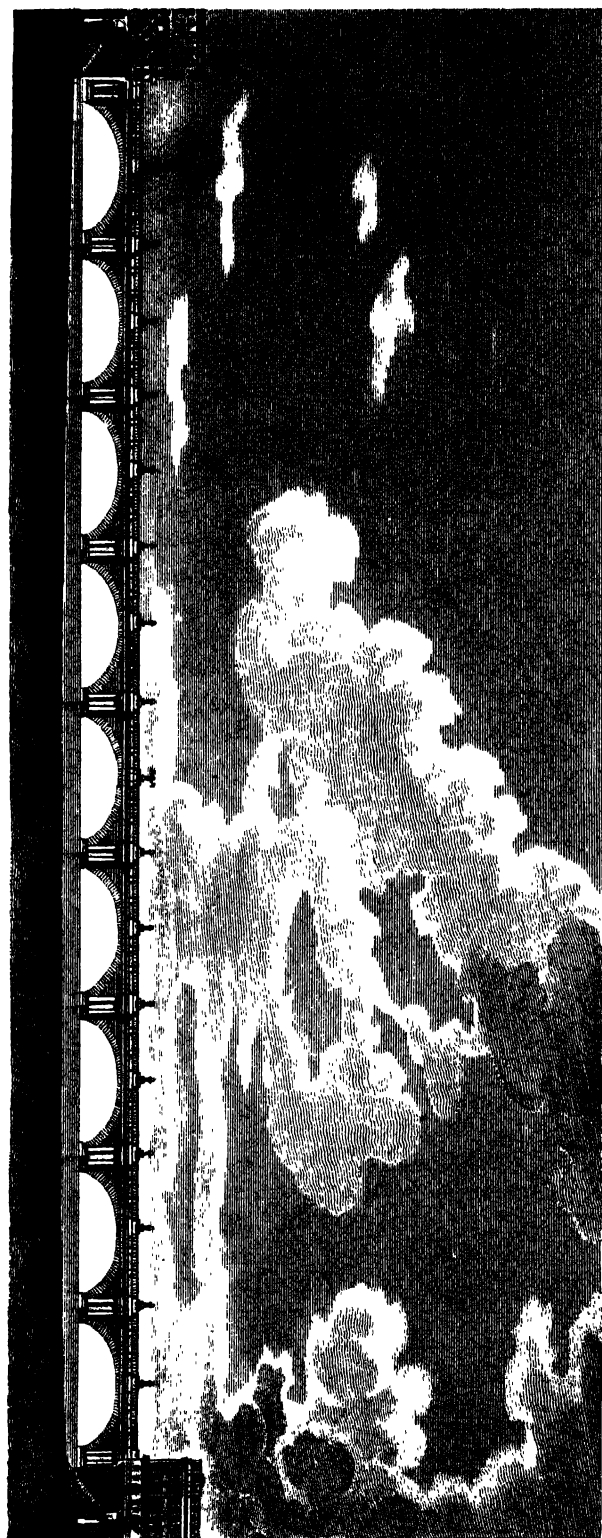
“Accept, therefore, our united thanks; mine that you have bestowed her on me, and her’s that you have given me to her, as a mutual grant of joy and felicity.”

F—— T——.

#### PLATE 27.—THE WATERLOO BRIDGE.

THE prevailing disposition of capitalists to unite in extensive speculations for the improvement of their property, the increase of the metropolis on the south side of the Thames, and the readiness with which the public avails itself of every facility of trade, have encouraged projectors to devise several plans for passing the river at London and in its neighbourhood. Of these, the bridge faithfully represented in the annexed plate, claims a high distinction, on account of the magnitude of the work and the science displayed in its erection, as well as for the advantage that it offers to the town by the judicious situation in which it is placed; this is, between Westminster and Blackfriars Bridges, being nearly equidistant from them, and near Somerset-Place, in the Strand, which spot is about the

centre of London. By the act of Parliament first obtained towards its erection, it was called the Strand Bridge, but the proprietors wishing to do honour to the edifice, and to testify their admiration of the great event that so successfully signalized the fortitude and prowess of their country, and at the same time laid the foundation of a new, and it is trusted a peaceful, era in the political annals of Europe, have since named it Waterloo Bridge; and upon obtaining another act of Parliament in furtherance of their design, it was so designated. The victory of that field of glory it is worthy to commemorate, and will do so for many ages; for the construction is so judicious, the materials with which it is composed so durable, and the workmanship so excellent, that no doubt can be entertained of its stability, and no





anticipation formed of that time at which it shall be destroyed by natural decay.

This bridge differs from those that already cross the river at London, as its arches are all of an uniform size, and the top of its parapet and balustrade perfectly straight: whereas the arches of the bridges at Blackfriars and Westminster diminish gradually in width and height, as they are more or less removed from the centre arch; and their parapets form a regular curve or arched line, that also represents the rise and descent of the roads along them. In the instance of the Waterloo Bridge, the bold and elevated shore of the Strand at Somerset-Place rendered such a curve unnecessary, therefore the descent does not take place until the river is passed; it then declines easily, and connects itself with the common level of the road. The width of the Thames at the point at which it is here crossed, is greater than its general channel, and is upwards of thirteen hundred feet; the bridge is therefore made to consist of nine arches, which are semi-elliptical, each one hundred and twenty feet span; and of eight piers, each twenty feet thick, ex-

clusive of the abutments. The piers are ornamented by coupled pillars, supporting an entablature that embraces the whole line of the bridge, and which terminates above curved recesses, that form the water-stairs on either side of its extremities; and these are also decorated by corresponding pillars: the whole will be surmounted by a balustrade and suitable supports for lamps. The stone employed in the erection is chiefly granite, and the spot on which it has been wrought, near the southern extremity, has long presented an interesting scene, from its peculiar mode of workmanship, and the ingenuity that has been exercised in the landing of the stones from the craft, conveying it to the field, and thence to its destination. The comparative ease with which the operations have been performed, must, in the minds of candid observers, remove those illiberal prejudices against the talents of the moderns and in favour of the extraordinary abilities of the ancients, which they have imbibed with an education admirably calculated to give the latter an undue superiority over the artists and engineers of the present day. Mr. Rennie is the engineer.

## ADVENTURES OF A LEGACY-HUNTRESS.

Mr. EDITOR,

I WAS the only child of parents who were themselves very far from opulent, but who had each rich relations, by whom, to speak in their own phrase, they expected some day or other to be the better. During my infant years their time was passed in a perpetual vicissitude of expectation and disappoint-

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ment, for these relations were all much older than themselves: however, in spite of age, illness, and the advice of the faculty, they persisted in living; and by the time I had attained my sixteenth year, my parents, wearied out with an alternate succession of hope and fear in their own behalf, generously came to a resolution to make over

Q q



the reversion (of their expectations I mean) of Mrs. Catherine Crossgrain's property in my favour.

This old lady, who was at that period considerably turned of sixty, was the most arbitrary, acrimonious, and precise of the whole sisterhood of old maids, of which she had shewn herself a determined member, often declaring that no man, who did not emulate the perfections of her favourite hero, Sir Charles Grandison, should ever be honoured with her fair hand in matrimony. Though, *entre nous*, Mr Editor, her expectations of a Sir Charles proved her wofully deficient in one virtue at least, I mean humility, as her own character was the antipodes to that of Clementina or Miss Byron. As no counterpart of the baronet presented himself, Mrs. Catherine continued in a state of celibacy; and her temper, which in her youth was extremely bad, became in her old age insupportable: nevertheless, as soon as my parents could succeed in obtaining her consent, which happened when I was in my sixteenth year, they sent me to her, declaring that it was morally impossible for a girl, brought up as I had been, not to be able to conciliate and retain her favour.

I must do my mother the justice to say, that if I was not the most supple, patient, and assiduous of dependents, it was not her fault; for, from my earliest recollection, I had been habituated to have neither eyes, ears, nor understanding of my own. I had been so well trained, that I never presumed to question the propriety of any command given me, however it militated against my own ideas of what was right or necessary. Do not

mistake me, Mr. Editor, I was never desired to do any thing actually wrong; but my mother's commands were so contradictory, and at times of so tyrannical a nature, that it required an uncommon stock of patience and good-humour to perform them without unwillingness.

I set out from home stored with advice, and flattered with presages that I should live to be a rich heiress. My nurse, the only person from whom I ever received any indulgence, accompanied me, and her predictions of my future grandeur contributed to banish the regrets which I could not help feeling at quitting home. As I had never been ten miles in my life from the small market-town in which we lived, I was equally delighted and surprised at the romantic beauty of the country through which we passed; and the nearer we approached Mrs. Crossgrain's seat, the more beautiful it became. I indulged the most pleasing anticipation of the charming walks and rides I should have, as Mrs. Crossgrain, who was, I should tell you, my maternal grand-aunt, kept a carriage; when all at once, by a sudden turn of the road, we lost sight of this delightful prospect, and entered a most dreary heath, at the extremity of which my aunt's mansion was situated. Gloomy Grove, as it was called, was worthy of its name, for there was not a room in the whole house that would not have reminded you of the cave of Trophonius. All my agreeable anticipations vanished in a moment; and I entered the apartment in which Mrs. Crossgrain was seated, with an air of gravity very foreign to my general appearance.

My seriousness proved lucky for

me, as the old lady, surveying me minutely for some moments through her spectacles, condescended to observe, that from my demeanour she was almost persuaded, that my mother's account of the solidity of my disposition was not quite the effect of maternal fondness; and having saluted my cheek, she desired me to sit down and rest before I changed my dress for dinner.

When my first emotion of terror had subsided, I ventured to look up, and I never shall forget the awe which seized me at the moment that my eyes met those of my antiquated relative, whose tall meagre figure, and pale wrinkled countenance, naturally of the longest, and rendered still more so by the height of her head-dress, the fashion of which I afterwards learned she had not changed for thirty years, were well calculated to render her truly formidable to any girl of my age.

To a cold inquiry of how I had left my parents, a profound silence of half an hour succeeded, which was broken by the old lady's remarking, that now I was rested, I had better go and change my dress, ringing at the same time for her woman, who, I must observe to you, was her mistress's counterpart, to shew me the way to my chamber. A very short time sufficed to make the necessary alteration in my dress, and I approached the dining-parlour with a lighter step than I had left the drawing-room; but I had hardly entered, when Mrs. Crossgrain, drawing up her scraggy neck with an air of indignation mingled with contempt, inquired whether I had come to her house for the express purpose of convincing her of the licentiousness of

the age. "Good heavens, madam, how can you ask me such a question?" cried I, looking at her with astonishment, not unmingled with a suspicion that she was seized with a temporary frenzy.

"Because, miss," replied she, in the most acrimonious tone, "though I have often heard, I never before believed, that a young woman could exhibit her person in the indecent manner that you do yours." (I must, in justice to myself, Mr. Editor, declare, that there was not the smallest foundation for this charge.) "Go, return to your apartment; cover your elbows, put a handkerchief on your neck, and pray let a dress cap, for I suppose you have not presumed to come to my house without something of the kind, hide the frightful appearance of your hair."

You may believe I did not wait a reiteration of her orders; but although I strictly obeyed her directions, I was not happy enough to meet with her approbation. She assured me my things were huddled on in the most unbecoming manner; that I had not the least taste; and, in short, that I was a complete fright. I believe that the placidity with which I listened to this declaration in some degree disappointed the old lady, for she preserved a sullen silence during dinner, and when it was removed, she told me to amuse myself with a book if I chose for an hour, and leaning back in her arm-chair, composed herself to sleep.

As the only books I could find were *Drelincourt on Death*, *Hoyle's Treatise on Whist*, and *Amadis de Gaul*, I soon laid them aside, and continued to ruminate on my situa-

tion, till Mrs. Crossgrain awoke and desired me to make tea, which I did with great alacrity; but the moment she tasted it, she pronounced it execrable. — "To be sure," cried she, "I have not yet made my will, or else I should think (Heaven forgive me!) that you had a design upon my life. Why I could as soon swallow the same quantity of brandy, and I dare say it would do as little harm. Pray, child, did you ever hear of the word *nerves*?" I hastened to rectify my unfortunate blunder, but I only made matters worse. "Mercy upon me!" exclaimed the old lady, "what stuff is this? Why, child, one would think you had given me the contents of the slop-bason; I never tasted such an insipid mixture of half-cold sugar and water in my life. Heaven defend me from the misses of the age, if you are a specimen of them!"

I attempted to stammer out an apology, but she would not suffer me to proceed. Her woman was rung for to make the tea, a task she performed a little more to her mistress's satisfaction than I had done; and the tea equipage being removed, my aunt inquired whether I understood whist, in a tone that plainly implied she expected an answer in the negative; but luckily for me I play very tolerably, and as I had prudence enough to avoid winning, the evening concluded with more harmony than I had ventured to hope for.

At eleven o'clock I retired to my bed-chamber, the gloomy and antique appearance of which contributed, with the disagreeables I had already met with, to cost me a flood

of tears. I endeavoured, however, to console myself with the hope that the worst was over, and I arose the next morning in better spirits.

After breakfast, my aunt, who was working a set of chairs, desired my assistance, and ringing at the same time for her woman, we three began to ply the steel bar with great assiduity, and I enjoyed an hour's quiet; but, unluckily, on Mrs. Crossgrain's examining my work, she found I had taken three threads instead of two in the top stitch of Hector's helmet, which threw her into a violent passion, in which she intimated, in pretty plain terms, that I was fit for nothing in the world, and that she had a great mind to send me home. Though certain that my reception would be far from a kind one, I was so frightened at her vehemence, that I really had not power to beg her pardon. In a little time her passion began to subside, and she condescended to desire me to take a book, saying, in a most ungracious tone, that she supposed I could read, though I could do nothing else.

Glad of any thing that looked like an approach to reconciliation, I hastily began the passage which she pointed out, and which happened to be a long speech of Athenais in the *Force of Love*; but I had not read half a dozen lines, when my aunt, snatching the book out of my hand, declared I had no more idea of reading blank *verses* than a child in the lowest class of a charity school. Well as I had been trained, this last speech put patience and prudence both to flight: I rose, and saying, "I fear, madam,

that it is my misfortune to be utterly unable to please you." I would have retired, but Mrs. Cross-grain, in a voice of authority, ordered me to stop and hear how blank verse ought to be read; and taking up the book, she did me the favour to read the whole scene in a manner so affected and ridiculous, that, vexed as I was, I had great difficulty to keep my countenance.

On finishing the scene, she handed me the book, but I begged to decline continuing the play, assuring her that I was certain I should never be able to read it in her manner. This speech, which she considered as a compliment, soothed her so much, that for the rest of the day she was in very tolerable humour.

(To be concluded in our next.)

## MUSICAL REVIEW.

*Waters of Elle, extracted from "Glenarvon," arranged to the favourite Air "Ils ne sont plus," with an Accompaniment for the Piano-Forte or Harp, by F. J. Klose. Pr. 2s.*

THE French air to which these stanzas are applied, not only suits the text well, but is in itself of that soft and melodious simplicity which seldom fails making its way to the heart of the uncultivated multitude, as well as of the real votary of music. The arrangement is easy, yet effective. The D in the 1st bar of the voice should have been C.

*The Tuscan's Invocation to his native Home, arranged to a favourite Air of Winter's, with an Accompaniment for the Piano-Forte, and respectfully dedicated to her Grace the Duchess of Leeds, by F. J. Klose. Pr. 2s.*

To this air, for one voice, Mr. Klose has adapted the beautiful duet, "Vaghi colli, ameni prati," in Winter's *Ratto di Proserpina*. We perceive the difficulties which Mr. K. had to encounter, and the ingenuity he exercised in producing a tolerably good fit; a complete one it is not. Among two or

three instances of deviations from the original, we shall only mention the objectionable expedient of apportioning occasionally the beginning of the poetical period to the close of the preceding musical one (voice bars 4, 6, &c.). Even to those with whom the original is not, as with us, uppermost, these passages will probably appear awkward. Yet with all this, the circumstance of possessing English words to so excellent a composition, and the justice which has been done to it as far as the harmonic compression and arrangement of the score is concerned, will no doubt render Mr. Klose's labour acceptable to the vocal amateur.

*A grand Duet for two Performers on one Piano-Forte, composed, and most respectfully dedicated to Miss Scott and Miss H. Scott, by J. Gildon. Op. 12. Pr. 5s.*

As we do not recollect having seen this duet before, we suppose it to be a posthumous work of the late Mr. Gildon's, several of which have appeared in public since his death. The present publication is a farther proof of the loss the musical world has sustain-

ed by his premature decease. The allegro, in particular, is conceived in proper style; it possesses the fluent brilliancy of the best of Pleyel's sonatas, to which it bears considerable resemblance, both in point of melody and in the passages. The slow movement is throughout interesting, except perhaps an antiquated close in the allied minor key in the second part. The allegretto which terminates the duet, is full of life and spirit; a circumstance calculated to elicit the sympathy of those who know under what pressure of misfortune and disease it must have been written. There are no intricacies of execution in any part of this duet, and the bass part in particular may be mastered by a performer of very limited abilities.

*Duet for the Harp and Piano-Forte, composed for, and respectfully dedicated to, Miss Glover, by John Davy. Op. 12. Pr. 5s.*

An allegro and rondo in E b, with an intervening slow movement in B b, form the duet before us. All these pieces are conceived in a pleasing style; they are easy of execution for both instruments, of very moderate length, the harmony, without being vulgar, is exempt from studied intricacies, and the passages are fairly divided between the two performers. We are therefore of opinion, that this publication is well suited to display limited abilities to considerable advantage. The rondo, a waltz theme, is particularly lively and attractive.

*Air, Minuet, and Polacca Fugata for the Piano-Forte, composed, and inscribed to Miss Yzarn, at Mrs Baxter's Boarding-School, Putney, by W. R. Callender. Pr. 2s.*  
In the melody and the decorative

amplifications of the first of these movements, a short allegro in B b, Mr. Callender has evinced a considerable degree of tasteful invention, although the whole would have derived increased attraction from a more varied bass, the left hand being throughout employed in chords broken into eight quavers. The minuet is agreeable; but here, too, the bass would have admitted of improvement, there being occasionally whole lines in which the left hand dwells upon a dotted minim bar after bar. The polacca we deem the chief movement in this book; it partakes but in a trifling degree of the fugued character ascribed to it, and does not strictly possess all the requisites of a polonaise; but it shews skill and attentive care on the part of the composer, and a proper share of harmonic science. The modulations in the middle of p. 5 are select, and in the 6th page we equally discover matter of much interest. What will recommend this movement still more, is the neatness of the passages for the right hand, all which are eminently calculated to give wholesome exercise to the fingers.

*Rondo, with original Russian Themes, for the Piano-Forte, composed, and dedicated to Miss Christian Lane, by Ferd. Ries. Op. 67. Pr. 3s.*

The Russian airs which Mr. Ries now and then takes an opportunity of interweaving with his compositions, fully justify his partiality for the melodies of that people. They possess, besides their natural originality, a peculiar character, not only free from common-place ideas or vulgarisms, but really graceful and replete with feeling. This is the case with the principal theme,

in A minor, of the rondo, which, by means of clever contrivance, forms also the leading thought in the very short, but eminently original *grave* in front of the rondo. Without following our author in the whole track which his exuberant fancy and consummate skill have pursued in this movement, we shall next advert to the second Russian theme, a dance in C major, which forms the ground-work of much interesting matter of digression in p. 4. The modulations in that page, with the assistance of crossed hands, are of the first order in point of elaborate finish and science. In the 6th page we cannot pass over the fine representation of the first theme by the left hand, and the select evolutions which ensue. A third Russian air, in slow movement (p. 7), arrests our attention by its peculiar style and its pathetic melody; and the modulations (p. 8, l. 1), by which a transition is effected to the second theme (now exhibited in A major), are of first-rate conception and excellence. We must also not omit noticing the very odd conclusion of the rondo on the insulated key of A, after the melody had regularly proceeded to C major; a whim we are by no means inclined to quarrel with. The whole of this rondo, like the generality of Mr. R.'s labours, bears evidence, that not the fingers alone, but the head and heart have co-operated in its production.

*"Now each Tie of Love is broken," Answer to Lord Byron's "Fare thee well," composed by G. Kiallmark. Pr. 2s.*

However diminished the sensation may be that was excited at the

first appearance of the poetry to which this anonymous answer applies, the melody devised thereto by Mr. K. is of a description still to afford considerable interest. It is regular in construction, tasteful and impressive, without being laboured or affected; and the accompaniment is proper and effective. The omission of a Natural before the D in the fourth bar of the second page, and in the like bars subsequently, we ascribe to accident.

*Sonata for the Piano-Forte, composed, and dedicated to Miss Gibbings, by F. Kalkbrenner. Pr. 4s.*

In our preceding number we have had the pleasing task of commenting upon an excellent sonata of Mr. K.'s; and the one before us has again excited our approbation to such a degree, that we should, taking each in the aggregate, feel utterly at a loss to which to give the preference. This consists of an allegro in G minor, an adagio in E♭ major, a minuet in G minor, and a rondo in G major. All these movements bear the stamp of consummate mastery in the art, of the most cultivated taste, genuine originality, and the richest store of compositorial science; in short, the work before us is of a description to render it as difficult to say too much in its praise, as to enumerate its manifold excellencies, without entering into a detail that would in all probability encroach too much upon the patience of our readers. One single page in the allegro, such as p. 5 for instance, would, to do it justice, demand more room than we can well allot to the whole work in our catalogue; not to mention the exquis-

site *adagio*, and the finely wrought rondo. In cases like this, we have no alternative but to trust to the reliance which old acquaintance entitles us to hope our readers place in our critical veracity and impartiality, when occasionally our general approbation happens to lack of individual quotations by way of evidence. That it is only for the sphere of matured proficient on the instrument that this sonata is calculated, we need scarcely add.

*Hodsoll's Collection of Duets for two Performers on one Piano-Forte.* No. 41. Pr. 2s. 6d.

This number of the above-mentioned Collection contains the overture to "Harlequin and Mother Goose," arranged by Mr. Rimbault, which, if we are not mistaken, has been brought under the notice of our readers in an early number of the *Repository*. The present arrangement for two performers appears to us proper, and at the same time suitable for performers of limited abilities.

*Emma's Cot, a favourite Song, sung by Miss Poole at the Theatre Royal Drury-Lane, and Miss Davies at the Nobility's Concerts, composed by Mr. P. Corri.* Pr. 1s. 6d.

The melody of this little ballad is simple, regular, and pleasing, much in the style of Mr. Hook's lyric compositions, and a neat accompaniment acts in support of it. Neither the latter nor the vocal part presents any difficulties of execution. The circumstance of the last line in the verse having only six syllables, whereas the others consist of eight, has occasioned a certain degree of abrupt termination in the melody; because the close, which in the preceding pe-

riods took place at the third crotchet in the bar, is here at the first crotchet. A little contrivance on the part of the composer might have devised a proper remedy.

*The Lothian Lassie, a favourite Scotch Air, arranged as a Rondo for the Piano-Forte, by J. F. Burrowes.* Pr. 2s. 6d.

In this rondo (in F major) we observe that general style of propriety and correct expression which we have had occasion to notice in other works of the same author. The Scotch air is harmonized in a very satisfactory manner; the digressive matter which succeeds in the 3d page, as well as the rest of the passages throughout the work, is natural, fluent, and tasteful; the modulations *p. 4*, especially where they dwell in minor mood, are select; and a pleasing transition leads to the theme in C, *p. 5*, from which the author has deduced a variety of well-digested and interesting ideas. Among these we particularly remark the elegant passages that represent the subject in the latter part of the 7th page; and the conclusion, *p. 8*, is brought about not only perfectly in character, but with great neatness and judgment. What adds not a little to the merit of this rondo, is that, with all the active employment of both hands, every thing lies kindly under the fingers.

*Three Waltzes, with Variations, for two Flutes, composed by L. Drouet.* Pr. 5s.

The first of these waltzes Mr. D. states to be a Russian dance; the second is the well-known German tune "*Ach du lieber Augustin*;" and the third appears to us to be an Italian *monfrina*, to which, in our

opinion, a  $\frac{5}{8}$  measure would better have applied than  $\frac{3}{4}$ . Without analyzing the several variations respectively reared upon these themes, we shall generally observe, that their mellow fluency, select style, and diversity of character, entitle them to rank highly in favour with good performers on the flute. It is from such compositions that we may hope this instrument will be rescued from the state of comparative neglect into which it has sunk in this country, with amateurs at least. The second flute in these waltzes is particularly effective, both in point of harmony and with regard to active execution.

"*Saxe-Cobourg, a Rondo for the Piano-Forte, composed by A. Beczwarzowsky. Pr. 1s. 6d.*"

Mr. Beczwarzowsky's labour is of very small compass, and presents nothing new or *recherché* in point of ideas or treatment: but the plain fare he sets before us has the merit of being properly dressed, so as to be wholesome food for juvenile subjects. Proper pieces for beginners are less frequently to be met with than is generally imagined. This rondo is just the kind of music we would recommend to learners.

## THE SELECTOR :

Consisting of *INTERESTING EXTRACTS* from *NEW POPULAR PUBLICATIONS.*



## ADVENTURES OF A GREEK LADY.

(From TULLY's *Narrative of a Residence at Tripoli.*)

(Concluded from p. 240.)

THE Armenian merchant went as usual to the bashaw's on business, and took with him bunches of pearls and an embroidered Persian web of gold and silver silk. He was admitted to the preceptress Zeleuca, as soon as she was told of some great purchases to be made from the Turks, who were preparing for their pilgrimage to Mecca. He laid before her the pearls and silks, which were worth many hundred pataques, and when he had explained to her at what price she might obtain them, namely, by making immediate intercession with the bashaw for the freedom of the Venetian youth, she lost no

time in endeavouring to possess them. He required of her, that while he waited she should inform the bashaw, a ransom, equal to what he had last demanded for the Venetian, was ready to be paid. He told her he had not the courage to apply to the bashaw himself, having been so often put off. The Greek, overjoyed and eager to obtain the riches that lay waiting for her, instantly disappeared to return in a few moments. The Armenian, by sacrificing a sum sufficient to make up the money demanded for the Venetian, was sufficiently sure of his enlargement, without the help of Zeleuca; but



it was not her interest with the bashaw, but her absence, he was now so dearly purchasing. The Georgians were seated at their embroidery-frame. The Armenian availed himself of this moment to shew to the younger of the two her mother's letter open. Her agitation, her tears, her screams of joy, confirmed him he was right. He comforted her; he assured her he should soon be able to deliver her and her sister into their mother's arms, if the unfortunate agitation he had thrown her into did not prevent it. He told her, that on her prudence and dissimulation all depended, for if the least hint was given that she had been shewn a letter, the hope of liberty would be over. He had but just time to say, that a woman from his sister would be the next person she should see, when Zeleuca returned with an order from the bashaw for the Venetian's freedom on the payment of the ransom. \*

The Armenian now opened the silk for Zeleuca to inspect it more narrowly. He noticed to her a considerable damage in it, apparently, as he said, from the circumstance of packing (a gold flower was entirely defaced); but he would send her a Greek, an adept in the Persian work, who would completely replace it: Zeleuca was delighted. Two days after the bashaw had set out on his journey, the Armenian's sister, as eager as himself to restore the peace of this unhappy family, engaged one of her women, a faithful domestic who had been with her many years, to go as a sempstress to Zeleuca. This commission was received with joy by Acassia from her mistress,

for the events of her *own* life had been such, as to make her anxious on all occasions to shew her gratitude and love to the family with whom she lived.

Acassia now went to Zeleuca, and conveyed to the Georgians sufficient attire for their disguise. She took the advantage of the time of day during which, in that part of the world, chiefs and servants universally retire and indulge themselves in repose; and while Zeleuca was sleeping, Acassia conducted the trembling Georgians through a private door into the street. On their arrival at the Armenian's house, he immediately left it, and went to the bashaw's palace, before Zeleuca or the Mamaluke had time to cause a public alarm to be made for their master's loss. He found Zeleuca, as he expected, in the greatest consternation, but he easily prevailed on her and the Mamaluke to be pacified, by his professions to serve them and his ability to do so. He wrote in their presence to their master, pleading their *excuse* for having been so unfortunate in their duty; and informed the bashaw of (what he termed) the unexpected circumstance of the Georgians having escaped to his house. He told him of the sums lately remitted from the states of Venice for their redemption, and to what amount he would assist their afflicted mother in further augmenting those sums. He entreated the bashaw to accept the gold for the two slaves, who were never likely to make him a better return. The Armenian, from long experience, had formed so just an idea of this Turk's predilection for riches, that if the bashaw doubt-





ed the truth of any part of the account given him, he reconciled the loss of his fair slaves by the unexpected wealth that loss produced him.

The Armenian, during the short period of these events, had sacrificed one quarter of his whole fortune, for which he thought himself repaid with the hand and affections of the younger of the two beauties, and the extreme satisfaction of bestowing the elder on his Venetian friend. He pictured to himself, also, the cheerful acquiescence of their mother in his plan for happiness; nor was he mistaken: with grateful joy she saw him dispose of her children, in a manner so consonant to their wishes and her own.

The Venetian, by the consequence of his family, had the interest to obtain an appointment in

the diplomatic line very soon after his marriage with the fair Jaliana. Many years after they were married, on account of the ravages of the plague in Africa, he over-ruled the affectionate scruples of his wife, and persuaded her to leave him for a time with their only daughter, a most beautiful girl, whose talents in Europe acquired all possible lustre from the first style of education. She was married with every advantage her affectionate mother could wish, and they both at present make an invaluable part of our society.

The mother of Signora S—— was spared the horrid account of her little infant's fate. She was always humanely deceived with the assertion of its having died a natural death, owing to the hardships of the journey in the first day after her family was torn from her.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 28.—MORNING DRESS.

A ROUND dress, composed of cambric; the skirt is finished at bottom by four rows of rich embroidery and two flounces of work; it is very full; and the body, which is a *chemisette*, has also considerable fulness thrown behind. The body is made up to the throat, and trimmed at the neck with a double frill of rich work: it is made very full behind, but plain in front. A long loose sleeve, finished at the wrist by three puffings and a single fall of narrow work. Head-dress a morning *cornette*, composed of fine clear muslin, with a border to cor-

respond. The form of this *cornette* is uncommonly novel and striking; the crown is ornamented, something in the style of a turban, with rolls of muslin, and finished at the top by a bow of straw-coloured ribbon. Gloves and sandals of straw colour. A new pattern silk handkerchief thrown carelessly over the shoulders, completes the dress.

#### PLATE 29.—EVENING DRESS.

A lilac and white striped gauze dress over a white satin slip; the bottom of the skirt is ornamented with five rows of white silk trimming, of a very light and elegant description: it has just been intro-

duced, and the pattern has more novelty than any thing we have seen for some time: a single flounce of deep blond lace completes the trimming. The body is also very novel; the upper part is formed of lace, and the lower of gauze, to correspond with the dress: the latter is quite tight to the shape, but the former has an easy fulness, which forms the shape in a manner extremely advantageous to the figure. The sleeve is short and very full; it is composed of lace, looped high, and finished by a trimming to correspond with that on the skirt. The hair is full dressed, without any ornament. Necklace, cross, armlets, and bracelets of rubies. White satin slippers, and white kid gloves.

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

The month of November ought, if we were guided by the seasons, to enable us to present our fair readers with a splendid display of winter costume, but every body knows that the winter of Fashion does not commence till January: some changes, indeed, must take place in fashionable habiliments before that period, but they are regulated more by convenience or whim than by the mandate of Fashion; and of this nature are the few alterations which we have to announce since last month.

For the walking costume pelisses are very general; they are composed of cloth or velvet, and lined with sarsnet: white appears the predominant colour for linings. Satin is almost the only trimming made use of. We have not noticed any striking alteration in the

form of pelisses; they appear to be made fuller in the skirt than last season, and the sleeves are not so wide, but the bodies remain nearly the same.

Poplin and sarsnet are also much used for the walking costume: dark brown, purple, and bottle-green are the predominating colours. These dresses are all made high, but without collars: a little fulness is generally thrown into the backs; but the fronts are tight to the shape, and are sloped on each side, to display the *fichu*. The trimming, which is generally composed of the same materials as the dress, is a deep flounce, with a heading, which is scalloped and bound with narrow ribbon. A shawl is an indispensable appendage to this dress; the most fashionable at present are our imitations of India: some ladies, however, prefer rich silk ones, the middle of which corresponds with their dress, and the border is richly embroidered in colours.

Straw and Leghorn bonnets, trimmed, *à la Française*, with bunches of winter flowers, are still worn by some *élégantes*; but black straw, or velvet to suit the colour of the dress, is more general: these latter are always ornamented with feathers.

Bonnets of the French shape are universal in the walking costume, but we have contrived to anglicize them till very little of their original appearance remains: as it is, they are neither one thing nor the other; they have neither the chaste simplicity for which our English walking bonnets used to be remarkable, nor the *jauntie* air of those worn by well-dressed French *belles*.

In the carriage costume sarsnet

pelisses are still much worn; they are what the French call *levantine*, of the stoutest texture and twilled: some with satin stripes are peculiarly beautiful; they are trimmed, in general, with swansdown, and worn either with a swansdown tippet, or a small India or silk scarf tied round the throat. We saw one the other day composed of pale lavender *levantine*, lined with white sarsnet, and trimmed with swansdown. The hat worn with it was one of the most elegant we have ever seen; it was composed of white spotted velvet, turned up in front, or rather, we should say, all round the front, and lined with satin. The crown is rather high, and fancifully decorated with puffings of intermingled white satin and blond: a plume of white feathers, tipped with lilac, ornaments it in front. We have not seen so tasteful a hat for some time.

Late as it is in the season, morning dresses continue to be still made in muslin: they are rather less trimmed than they have been for some time, which is the only change that has taken place.

Sarsnet and spotted silk are very general in dinner dress; we think the *levantine* predominates. The bodies of dinner dresses are now invariably of the same material as the skirt, but the sleeves are generally white; they are composed either of patent net or of clear muslin, richly let in with lace. Plain long sleeves are universal; they are finished at the wrist as described in our last number. Gowns are still cut very low, and, in general, ornamented with a pelerine of lace; and we have much pleasure in saying, that a *fichu* forms an indispensable part of dinner-dress.

We must, however, observe, that muslin, though not so generally worn as silk, is still adopted by some *élégantes*. Sprigged muslin, the bosom and sleeves trimmed with lace, and the skirts decorated with puffings of clear muslin, with rosettes of coloured ribbon between each puffing, are in some estimation; there are generally three rows of these puffings placed at about half a quarter distance from each other. We were much pleased with this trimming; though very simple, it has an air of novelty, and is really tasteful and pretty.

The very elegant full dress which we have presented to our readers in our print, is the only actual novelty which we have to announce.

In half-dress jewellery, coral already begins to make its appearance.

In full-dress jewellery, we have noticed a beautiful ornament for the hair; it is a butterfly in diamonds; it is placed in the middle of the forehead, and worn without any other ornament. The effect of this brilliant and novel ornament, particularly upon dark hair, is uncommonly beautiful and striking.

Wreaths of winter flowers are very much worn in full dress; but instead of being placed at the back of the head, they are now brought round the hair in front. Bouquets of winter flowers are also much worn, placed a little to the side.

The hair, both in full and half-dress, is worn much lower than it has been for many months back: in the latter, *cornettes* are universally adopted, but we have seen nothing new since last month.

In full dress the hair is worn in

light loose curls on the forehead; it is parted in the middle, but the curls do not fall very low at the sides. The hind hair is turned smoothly up in one large bow; sometimes the ends are brought down, and form a row of full curls in the back of the neck.

For the walking costume, colour-

ed leather stout-soled half-boots are universal. Sandals of coloured leather, stout silk, or velvet, are most general in carriage-dress.

Fans still continue the same size.

Fashionable colours for the month are, purple geranium, brown of different shades, and dark green.

## FRENCH FEMALE FASHIONS.

PARIS, October 17.

*My dear Sophia,*

LATE as it is in the season, our promenade dresses are invariably composed of white: *percale* is in high estimation, as are also plain and sprigged India muslins. The present form of promenade dress is very simple: a gown made very full in the skirt, and of a length which suffers the foot only to be visible, ornamented with perhaps twenty tucks, and trimmed with a single flounce at bottom; the body cut very low all round the bust, and made to fit the shape exactly; the back a moderate breadth, composed of a piece of muslin laid on in plaits at each side, and which crosses at the bottom of the waist; the fronts sloping down on each side of the bosom, and just meeting before. If the sleeve is long, it has very little fulness; it is tightened to the wrist by two or three gaugings, which are placed at some distance from each other, and it is finished by a narrow frill of lace or work. A *fichu* of muslin or *tulle*, made in the form of a habit-shirt, with a little fulness in the fronts, and in general a row of letting-in lace on each shoulder. Such is the present favourite form, and I really do not know any style

of dress more calculated to display to advantage a good figure; but, on the other hand, it sets defects in the most glaring light. I had forgot to observe, that the waists are perfectly Grecian.

Our promenade costume has at present an uniformity which fatigues the eye, not on account of white dresses only, but because *belles* of all ages now appear in square shawls; go where you will you see nothing else. Ladies of the highest rank wear those of Cashmere, but as their price is immense, those of French manufacture are of course much more general: they are worn in scarlet, royal purple, orange, lavender, and dark green; the middle plain, and the border very rich. French ladies laugh at our formal taste, but in this instance, I think, we have the laugh against them.

I must, however, make an exception in favour of the transparent silk shawls, some of which are ornamented with borders of natural flowers in superb embroidery; they are really beautiful, but certainly not calculated for the time of year; however, the season is the last thing a Frenchwoman considers.

English coloured muslins are very much in request for morning

or half dress. The *chemisette* form still prevails. The skirt is trimmed round the bottom with either two or three narrow flounces of the same material as the dress, which are put on very full, and sometimes scalloped: they are much worn open in front for morning dress, and when that is the case, the cambric slip underneath is trimmed either with work or lace round the bottom. The body is made high, and with a small standing collar, which is rounded before so as to discover the throat. The back is very full, but the front is quite plain over the bust, and full only at the bottom of the waist. The body is sewed to a very narrow band of the same material as the dress, to which the skirt is also fastened. I know not whether I have ever observed to you, that in this respect the fashion here is more convenient than with you, as the bodies of dresses are never made separate. A plain long sleeve completes the dress, if for morning; but if for half dress, the gown, as I have observed, is closed in front, the long sleeve ornamented on the shoulder by a double fall of muslin put on very full, and so contrived as to form a pretty little jauntie half-sleeve; and the body, instead of being high, is cut low, the fulness at top as well as bottom of the waist being confined by a band.

Muslin is the only thing worn in dinner-dress. I have just seen one which I beg you will describe to your aunt S—; for, if she is as fond as she used to be of a great deal of neat work in her dresses, it will just suit her. The form is the same as I have described for the

promenade, except that the body and sleeves are tucked to correspond with the bottom of the dress: these tucks, or rather plaits, are of course small, and are placed very thick across the body and sleeves: the dress has no other trimming. You, my dear Sophia, will, I dare say, think this dress formal, but as there is a great deal of work in it, I have no doubt Mrs. S— will like it. The prettiest dinner-dress I have seen was one worn by the Duchess de Berri, whose style of dress can never fail to please, because it is at once simple and becoming.

A round dress of clear muslin, trimmed at the bottom with a full flounce of broad lace, above which is a narrow embroidery, and that is surmounted by a row of white satin puffings let in at regular distances; over the puffings is another row of lace, above which is a row of work, and over that a second row of puffings. The body of the dress is made as I have described in the promenade costume, but confined to the waist by a white satin sash, which is finished by a triple fall of lace at the ends. A single row of pointed lace forms a very pretty standing kind of pelerine, and slightly shades the bosom. A long sleeve, embroidered down the middle of the arm, and ornamented at each side of the embroidery with white satin puffings: by the way, those puffings resemble the slashes worn on the Spanish dresses, only that they are much smaller. You would be delighted with the *tout-ensemble* of this dress, which is in a style of chaste elegance not generally seen here.

White satin is in very general



estimation for full dress; those ladies who affect simplicity trim it only with two or three very narrow pipings of byas velvet round the bust and the bottom of the train. A short full sleeve composed of three pieces of satin, each edged with pipings to correspond, is fastened up tastefully enough with a brilliant buckle or clasp in front. Blond still continues in estimation for trimmings; it is much worn laid on in waves, which are fastened up with sprigs of heart's-ease or orange blossoms: but the material most in request for full dress among juvenile *élégantes*, is *tulle*; it is worn over white satin. The favourite trimming is a rich embroidery of orange-blossoms in silver round the bottom of the dress. The sleeves are blond over white satin, divided into three compartments by strings of pearl: the bosom is also trimmed with blond. These dresses are extremely elegant, and much in request with such of our countrywomen as adopt the French fashions.

The hair is still worn very high both in full and half dress. Some few weeks ago our *élégantes* wore their hair in full dress *à la Romaine*, and carried this classic mania to a height that was often ridiculous. At present fashionable heads are half Roman half Chinese. You will laugh at this description, but I am really serious; the hind hair is arranged in the manner of the former, and the front in that of the latter: there are indeed a few *belles*, who will not sacrifice good taste at the shrine of Fashion, who still persist in wearing a few light ringlets on each side of the forehead; but these ladies, I am sorry to say, are few in number.

It is not easy to say whether feathers or flowers predominate at present in full dress. *Tocques* are also in high estimation; they are composed of gauze, crape, blond, and sometimes of *tulle*. I should observe, that white satin is always intermixed with either of these articles. There is nothing very novel in the form of *tocques*: they are not, I think, worn quite so high as they were, nor are they so loaded with flowers or feathers; they are frequently ornamented with sprigs of rubies, diamonds, or pearls; and coral, though by no means appropriated to full dress, is in considerable estimation.

Coloured stones are much worn in full-dress jewellery; pearl necklaces, with crosses or locketts of rubies, emeralds, &c. are in much estimation. Coral is worn both in full and half dress, but we see no gold ornaments, except chains.

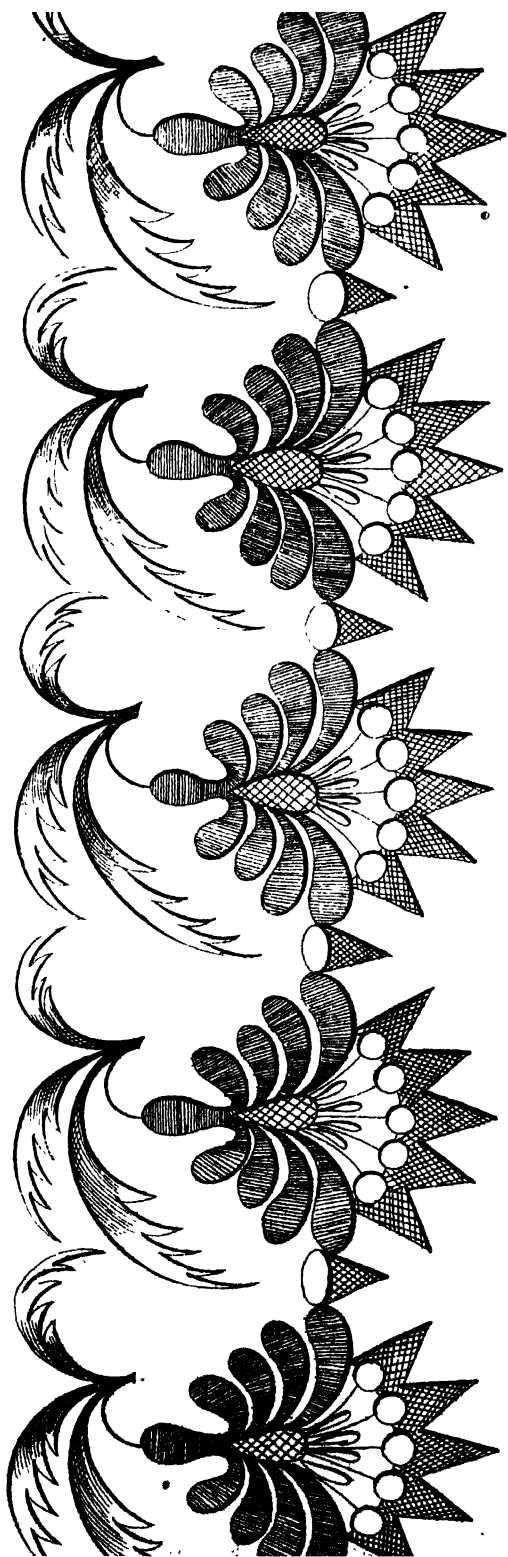
I cry you mercy, my Sophia! I perceive that I have omitted the most important part of my descriptions; I mean hats and bonnets. Those worn in the morning are called *capotes*, and are made invariably of muslin. As it would be impossible to describe the endless variety one sees, I shall confine myself to two: one, composed of cambric muslin, has a large round front; the muslin is laid on full, and drawn in round the edge, where it is gauged about an inch; the middle of the crown is also composed of muslin laid on full, with a row of gauging next to the front, and another next to the caul, which is of an uncommon height, and tacked in very full; a half-handkerchief, richly embroidered, is pinned across the caul, and the ends tie under the chin. The other favourite morn-





AN ENGLISH BED.





ing bonnet is composed of worked muslin, and finished by three rows of narrow lace, put one above another round the edge of the front: the crown is of a very moderate height; it is also fastened under the chin by a handkerchief, which is trimmed with lace.

For the promenade, Leghorn, straw, straw intermixed with ribbon, and *gros de Naples*, are all worn. They are of a moderate height, the fronts large, and instead of going off at the ears, they come down quite low at the sides; they stick out behind a good deal, and turn up a little, but yet altogether I think them the most becoming I have yet seen: they are frequently worn without lining. If ornamented with feathers, there are sometimes as many as five placed up-

right; if flowers, a pretty large bunch is placed to one side. China asters, lilies, hyacinths, lilies, jonquils, and roses, are all worn. I must not forget to tell you, that crape, *tulle*, white satin, and gauze hats are all in high estimation for the promenade. This will not surprise you, when you recollect, that ladies appear in full dress in the promenade, and all their public gardens in this respect resemble our Vauxhall.

The most fashionable colours at present are, royal purple, scarlet, orange, lavender, and dark green.

Adieu, my dear Sophia! I am interrupted, fortunately for you, and have only time to tell you, what indeed you have long known, that I am always your

EUDOCIA.

## FASHIONABLE FURNITURE

PLATE 26.—AN ENGLISH BED.

THE drawing for this plate was taken by permission of Mr. G. Bullock, in whose manufactory the design was executed, and it was selected for the tasteful simplicity that pervades it. The abandonment of that profusion of drapery which has long been fashionable, has admitted this more chastened style in point of forms, and has

introduced a richness in point of colours that has long been neglected. This splendid character, if followed with discretion, will speedily supersede the present cold and cheerless effect of our apartments, which have little pretension to the term *embellished* until the furniture is placed within them.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. ACKERMANN is preparing for publication a highly interesting work, representing the *Costumes of the United Netherlands*, from thirty original drawings made on the spot, with letter-press in English and French.

Vol. II. No. XI.

Mr. Ackermann also announces to the public, that early in November will be ready for delivery, the whole-length Portrait of H. R. H. the Princess Charlotte of Wales and Saxe-Coburg-Saalfeld, engraved by Meyer, from the picture

by A. E. Chalon, R. A. It will form a companion print to the much-admired Likeness of H. S. H. Prince Leopold by the same artists; it is acknowledged to be a most perfect resemblance, and has received the approbation of the whole of the Royal Family.

Mr. Thieleke is engraving a set of Six Prints, to be published by subscription, from designs of her Royal Highness Princess Elizabeth, under the immediate patronage of her Majesty and the Royal Family: they will be ready for delivery in the early part of December.

*Poems* by Miss D. P. Campbell, of Zetland, now publishing in London by subscription, will be ready for delivery in the beginning of next month. An interesting notice of this amiable but unfortunate young woman was given in the Literary Intelligence of our last number.

Mr. Ryan, who lately obtained a premium of 100 guineas and the gold medal of the Society of Arts, for his new system of ventilating coal-mines, has in the press *A Treatise on Mining and Ventilation*, embracing in a particular manner the subject of the coal-stratification of Great Britain and Ireland.

Mr. Foster is collecting subjects for an intended work on the *Generic Forms of the Crania of Animals*. We beg leave to recommend to his attention the work of Dr. Spix, of which a brief account was given in our last number, as likely to abridge his labour very materially.

The Rev. T. Rees will shortly publish his translation of the *Racovian Catechism*, with a sketch of the History of the Unitarian Churches of

Poland, for whose use it was composed.

The Rev. Sir Adam Gordon will soon publish an enlarged edition of his *Sermons on the Homilies of the Church*, in two 8vo. volumes.

*Memorial Sketches of the late Rev. David Brown*, of Calcutta, with Sermons by him, are printing in one volume.

The Rev. Samuel Hardy, author of the *Life of Skelton*, has undertaken a *Compendium of the History of Ireland*.

A gentleman of Gray's Inn has issued proposals for publishing by subscription, a new edition of *Two Dialogues, in English, between a Doctor of Divinity and a Student of the Laws of England, of the Grounds of the said Laws and of Conscience*, written by Christopher St. Germain, and first published in 1523; with commentaries and notes, partly original and partly compiled.

Dr. Hughson, author of the *History of London*, has commenced a work under the title of *Walks through London*, including Westminster and Southwark, with the surrounding suburbs; describing every thing worthy of observation, and forming a complete guide to the British metropolis. It will be comprised in twelve monthly numbers, each containing eight engravings.

The increasing popular favour which Malvern is justly acquiring, from the salubrity of the air, and the universally healing qualities of its waters, which were brought into notice by Drs. Wall, Phillip, &c. the beauty of its walks and rides, the antiquity of its church, and numerous other claims to notice, have

induced a gentleman resident near the place, to make collections for a *History of Great and Little Malvern*. These, being at length arranged, he proposes to publish in a handsome octavo volume, embellished with designs by artists of celebrity. Whilst the author will not fail to avail himself of the aid of rare and expensive publications, he is enabled to promise much interesting miscellaneous original matter from observation and authentic sources, so that the work will form altogether a complete historical, statistical, mineralogical, chemical, and general account of Great and Little Malvern, and a useful guide through the terrestrial paradise in which they are situated.

Mr. Churchill is preparing for the press *Corrections and Additions to Rees's Cyclopædia*, which will extend to the whole of that voluminous work, and be printed in the same size and type, so as to form a proper and necessary companion to it.

Lord Byron has completed a second part of his celebrated poem of *Childe Harold*, the copyright of which, as we understand, has been purchased by Mr. Murray at the price of 2500*l*.

The Rev. Richard Warner, of Bath, has in the press, *A Series of Sermons* for every Sunday in the year, including Christmas-day and Good Friday, for the use of families and country congregations, and adapted to the condition of the lower orders of society. A prefatory discourse contains observations on Public Religious Instruction, and a Vindication of the Clergy of the Church of England

from the charges of attaching too much importance to human learning, exalting reason above faith, and not preaching the Gospel of Christ.

Mr. Bewick, the celebrated wood-engraver, is engaged upon a set of cuts for *Æsop's Fables*. The work is far advanced, and will make its appearance next summer.

Our readers will learn with pleasure, that a handsome tribute of gratitude has been paid to the whole British nation, in the persons of those who were the almoners of its bounty to the sufferers by the war in Germany, which, from its judicious distribution and application, has been productive of the most essential and extensive benefits. The boon so promptly bestowed, is duly acknowledged by high and low, and by her generous aid on this occasion, Britain has erected for herself in the hearts of those who shared her benefactions, a monument more imperishable than brass or marble. So highly did the King of Saxony appreciate the relief afforded to his afflicted subjects, that some months ago he presented through Baron von Just, his ambassador in London, his portrait, in a most superb gold box, set with diamonds, to his Grace the Archbishop of Canterbury, as President of the Westminster Committee; and diamond rings to three of the Secretaries, Messrs. Marten, Howard, and Watson; and conferred the Order of Civil Merit on Mr. Ackermann, the fourth Secretary; with an intimation to those gentlemen, that an appropriate memorial for each was preparing at the porcelain-manufactory at Meissen.



This promise was fulfilled on Tuesday, the 8th of October, when each of the Secretaries received, through his Excellency Baron von Just, a case containing a magnificent vase, of exquisite workmanship and classical execution, and groups of figures from the antique, accompanied with letters from the principal Committee at Dresden, expressive of the warmest gratitude for the extraordinary exertions of British munificence. The memorials transmitted to Mr. Ackermann, consist of three pieces of porcelain—a superb vase and two beautiful casts, from antique statues. One of them, representing Castor and Pollux, is executed after the celebrated work in the Escorial, which is supposed to be little inferior in excellence to the Apollo Belvidere. The other represents Pylades and Orestes. The workmanship of both is exceedingly fine. The figures, which are admirably proportioned, are placed on a pedestal eight or ten inches in height; and the whole is composed of the finest porcelain, which has the appearance of polished marble. The vase, which is modelled after a fine specimen of the antique, is exquisitely finished. It is nearly two feet in height. The bordering, at the mouth, consisting of a fanciful arrangement of *cornucopia*, bunches of grapes and wheat-sheaves, is executed with singular felicity. Round the centre of the vase there is a very handsome painting, representing a Roman Emperor, seated on the chair of state, and surrounded by the proper officers. A number of women and children appear to be crowding towards him, while he is employed in giving directions for their relief.

The following inscription, placed beneath the painting, in explanation of its subject, is not inapplicable to the exertions which the Saxon monarch, and the head commission appointed to superintend the distribution of the funds collected for the purpose of alleviating the distresses of the Saxon people, made on the occasion which called forth so strongly the sympathies of the British public:—

#### ALIMENTA ITALIÆ.

FÆMINARUM FÆCUNDITATI GENITORUMQ; SPEI CONSULUIT PUBLICUS PARENS PER UNIVERSAM ITALIAM PUERIS PUELLISQ; ULPIIS ALIMENTARIIS INSTITUTIS.

The subjects which adorn this elegant tribute of gratitude are well chosen. The friendship of Orestes and Pylades, and of Castor and Pollux, is proverbial. We trust a friendship equally powerful and equally disinterested, will long exist between the people of Saxony, who endured so many distresses, and the inhabitants of Great Britain, who, though at a distance from the theatre of war themselves, felt for the sufferings of those who were exposed to its horrors, and hastened to alleviate them. Whatever intrinsic value this present may possess—and, from the beauty of the workmanship, we look upon it as highly valuable—it sinks into insignificance when placed in competition with the feeling which gave birth to the gift—the feeling of ardent gratitude for generous and unsolicited services.

It gives us pleasure to be able to record an additional instance of that delicate attention by which his Saxon Majesty has ever been distinguished. Most of our read-

ers will recollect, that some months since Mr. Ackermann published a concise *Historical Account of the House of Saxony*, from the pen of Mr. Shoberl, who took occasion in the work to vindicate the character of King Frederic Augustus from what appeared to him the most malignant and unjust aspersions. His Majesty, in token of his satisfaction, has been pleased to send to the author a handsome gold medal, of considerable value, bearing his portrait on one side, inscribed FRIDERICUS AUGUSTUS,

D. G. REX SAXONIÆ, &c. &c. &c.; and on the other a female figure seated, presenting a wreath, with the inscription BENE MERENTIBVS. This flattering present was transmitted through Baron von Just, the Saxon ambassador to our court, accompanied with a letter, signifying his Majesty's approval of the spirit which animated the author in this publication, desiring his acceptance of the above-mentioned medal, and assuring him of his farther favour.

## Poetry.

TO T. CAMPBELL,

*On reading his "PLEASURES OF HOPE."*

HAIL, mighty genius, as thy theme sublime!

Hail, radiant planet in the sphere of time!  
Oh! that on me the Muse a ray would shed

Of that bright halo which surrounds thy head;

Oh! that in my cold bosom it would shine!  
Then might I sing in numbers worthy thine.

Who hath not paused, astonish'd at the scope,

The wondrous course, and glorious march of Hope,

Since first she linger'd on War's rampant wheels,

Till o'er earth's fabric heaven's last thunder peals?

Who envieth not the wanderer o'er the deep,

When Hope's sweet music lulls the storm to sleep;

When to his mind his hills, his native skies,

His cot, his Helen, and his friends arise?

Who owns not Hope's mild influence, as she cheers

The soldier's heart, and charms away his fears?

Who with the pensive mother doth not sigh  
O'er her lov'd babe, in fondest sympathy,  
And whilst he feels a spark of kindred joy,  
Joins not her wishes for her slumb'ring boy?

What generous bosom hails not from afar,  
Whirl'd by the Muse, Improvement's rapid car?

Who doth not see her, bright'ning into day,  
O'er Indian worlds possess unbounded sway?

Who hath not mourn'd Sarmatia's hapless fate,

Sad victim of Oppression's lawless hate,  
When Hope, her guardian seraph, sigh'd farewell?

Who hath not wept as Kosciusko fell?

Ah! how I melt with pity, when I see  
The poor lost Indian cross the accursed sea?

His miseries in mournful lines appear,  
And every sorrow breathes resistless there:  
Yet e'en to him one ray of Hope belongs;  
The "tenth Avatar" shall redress his wrongs.

E'en Pope's sweet Muse herself might  
 wish to sing,  
 What bliss to youth Hope's handmaid  
 spirits bring,  
 When beauty on his kindling heart hath  
 gain'd,  
 And warms his soul to rapture uncon-  
 strain'd;  
 When tender thoughts his noontide hours  
 employ,  
 And every nerve is harmonized to joy.

How doth thy pencil, with a master's art,  
 Depict our first-born father's hermit-  
 heart,  
 And the lost charms of Eden's blissful  
 bower,  
 Till Heaven adorn'd it with it's fairest  
 flower!

Whodothnot sigh for mournful Ellenore,  
 When Conrad leaves her to return no  
 more?—

But, hark! what seraph-accents meet  
 her ear?

'Tis Hope, the charmer, breathing com-  
 fort near;

Soothing her agony and filial pain,  
 And whispering, that their souls shall  
 meet again.

Ye dark idolaters of chance, give ear,  
 Whilst Campbell weaves the garland you  
 should wear;

A chaplet blasted as your gloomy deeds,  
 A nightshadesunt to your impious heads.

Oh! learn repentance from his heavenly  
 lay,

And own your Saviour's kingdom whilst  
 ye may:

Then when th' Almighty sweeps his fiery  
 robe

O'er earth, and dreadful shakes this pal-  
 sied globe;

When clad in vengeance, with a wrath-  
 ful hand

He hurls destruction o'er each guilty land;  
 Sounds his dread voice amid the thunder's  
 roar,

His awful voice, that time shall be no

Twangs his loud clarion through earth's  
 inmost womb,

And wakes each shudd'ring sinner from  
 his tomb;

Then on your souls eternal Hope shall  
 smile,

As her torch kindles at earth's blazing  
 pile;

Shall light them, heavenward, to their  
 long abode,

And lead them to the bosom of their God.

Then, when yon planets from their spheres  
 shall rust

And worlds on prostrate worlds confess  
 the crush;

Whendiscord thunders through the low'r-  
 ing sky,

And bids to cease celestial harmony;

When every orb its heavenly course  
 has run,

And everlasting darkness shroudsthe sun,

Then, mighty Campbell, must thy Muse's  
 fire

With nature's perishable form expire;

But long as Hope can linger here on earth,  
 Shall live thy fame, thy genius, and thy  
 worth.

R. N. D.

55, Great Russell street.

### SORROW.

By Mr. J. M. LACEY.

Smile not on me, my beauteous maid!

I cannot now esteem the blessing;

Mine eye is dimm'd by sorrow's shade,

My soul absorb'd by griefs distressing!

Thy smiling lip, thine eye of love,

Should not be shared with my sad woe;

The kiss of peace let others prove,

I cannot feel its gentle glow!

Cold is my heart, it throbs no more

For love's soft hour, for friendship's  
 duty;

Its every hope of bliss is o'er,

Gone ev'ry sigh that rose for beauty!

Buried within my bosom lies

Each joy, that once was wont to bloom;

Then beam not lustre from thine eyes,

'Twill be but sunshine on a tomb!

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THE SECOND SERIES.

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DECEMBER 1, 1816.

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## TO OUR READERS AND CORRESPONDENTS.

*In concluding this volume, the Proprietor of the REPOSITORY, grateful for the flattering reception which the New Series has experienced from the public, informs his subscribers, that it is his intention, in the succeeding numbers, to make such farther alteration in his arrangements, as shall render the Miscellany more acceptable to the general reader. Among other new articles, he is enabled to announce a series of papers of a popular nature, illustrated with engravings by ROWLANDSON, whose comic talents are well known to every lover of genuine humour.*

*Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expense. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, will be acceptable.*

*Miss Robinson has pointed out an instance of imposition, to which we, in common with all the conductors of works which accept communications, are unfortunately liable. "I shall feel obliged," says this lady, "if you will correct an extraordinary error which has taken place in your number for October, 1816, a poem of my late mother's having been most ingeniously transcribed under the signature of SOMERSET, entitled Reflections. If you will refer to Mrs. Robinson's Poetical Works, vol II. p. 376, you will find from whence this most glaring robbery proceeds. I have no doubt but this fraud will be properly detected by your vigilance, and prove a sufficient caution to your poetical transcriber on any future attempt of substituting published poetry for original matter." We assure Miss Robinson, that we have by far too much gallantry, either ourselves to rob or to connive at the robbery of a fair lady, and that we shall not fail to exercise our vigilance for preventing the recurrence of such deceptions.*

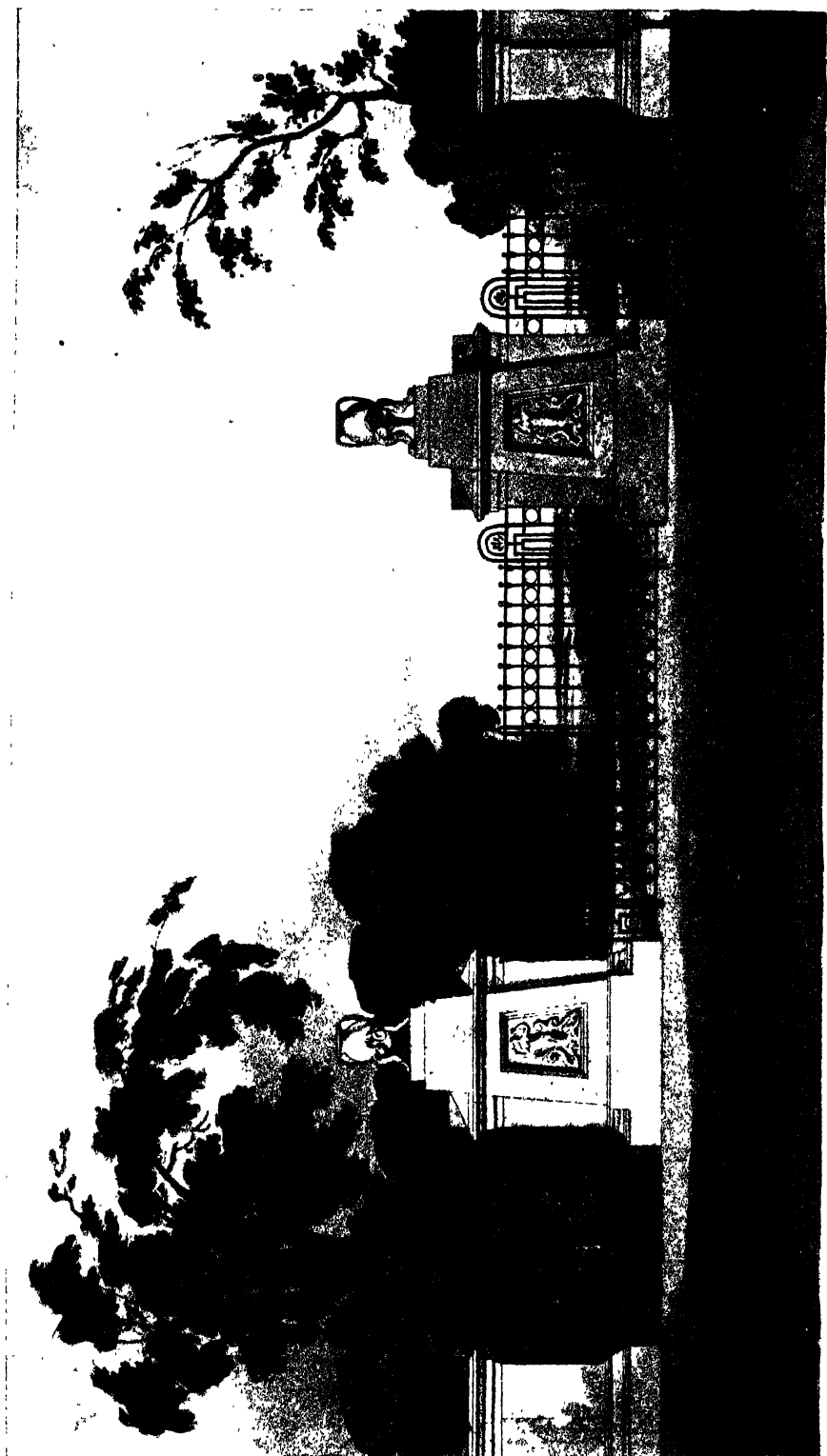
*We are under the necessity of apologizing to some of our poetical correspondents, and Oscar in particular, for being obliged to defer their contributions till our next number.*

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FINE ARTS.

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ARCHITECTURAL HINTS.

PLATE 31.—PARK-ENTRANCE.

It will be perceived by the annexed plate, that a cheerful and inviting character of scenery is suitable to this design, which is contrived to display it to advantage, and induce the traveller to desire a further investigation; but it requires a superior order of landscape excellence in other parts of the grounds, to fulfil the expectation that such a promise begets in the mind of every intelligent visitor. When, however, such means are in possession, it is very proper to give him at the entrance of the park so recommendatory a foresight of its qualities; for the entrance of a property effecting the earliest impression on the mind of a visitor, it is of some importance that it should be of the favourable kind; because in this as in other instances of *first impressions*, it is not easily eradicated, and probably the mind will be more strongly operated on should it have the appearance of repulsiveness or other objectionable features. This idea was some years ago oddly pursued by an old

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nobleman, whose summer recreation consisted in making extensive journeys through England, Scotland, and Wales: for he amused himself with speculations upon the character of the individuals from the entrances to their several properties as he met with them upon the road; and he insisted, that he had become so great a proficient in catching the predominant one of the entrance itself, that he rarely failed in pronouncing that of its owner; until at length he declined to visit those with whom he intended to pass short spaces of time during his tour, if he thought that he perceived characteristics objectionable to him in the entrances to their domains. "It is very easy," said he, "to say which belongs to the proud and lofty, and which to the vain and conceited; which to the liberal, the prodigal, the penurious, the courteous, the frivolous, the reserved, or the nervous: and it matters not that they may have been made by the predecessors of the present occupiers; had

T T



there been great differences of nature in them, the entrances would have been altered." How far his lordship's theory might be practically correct to so great an extent, may very properly be doubted; but certain it is, it often happens that prejudices are formed at this early period of a visit, that are not readily removed even by manners the most liberal and conciliating.

The annexed plate does not comprise lodges: it is, however, intended that the residence of the porter shall be in the immediate neighbourhood; for without the certainty of attendance, a property with such an inclosure has a very inaccessible appearance. The piers of this design are more decorated than usual, and those of the centre support Grecian vase lamps; the gates are of iron, richly ornamented, and side piers are made to finish the stone or brick wall with which the estate is surrounded.

The manufacture of iron has been greatly benefited by improvements in the art of casting it, by which the embossed parts are relieved from the moulds with so much purity, that little labour is afterwards required to complete the richest ornamental work in this metal, which is therefore performed at a small expense compared with the execution of such work a short time since; and as iron itself is now at a very reduced price, it may be expected that richly embossed works will come into frequent use, particularly as this metal is now so generally substituted for several other materials, that the century may not improperly be called another *iron age*.

About ninety or a hundred years ago, superb works in iron, as gates

and railings, were very fashionable, and Mr. Adam did his utmost in his time to revive the richness of them in all his works; but there was then an error in constructing and in connecting them with stone-work injurious to their durability, that always checked the encouragement so soon as its effects were discovered: in fact, two or more pieces of iron ought not to be placed together so that their flat surfaces come in contact with each other, and the parts which join the several pieces should be as small as possible, for the rusting of the connecting parts speedily separates them; the progressive accumulating rust effects this still farther, and the repairs by lead which the smiths supply, continue the advancement of the separation, until the height and width of the whole work far exceed its original dimensions; and thus its own strength and fitness are destroyed, and the stone-work with which it may be connected, is torn to pieces. This circumstance has given some persons the false notion that iron grows when in a manufactured state, and increases in length and bulk by lapse of time. Curious examples of what has been stated may be seen at the south front of the Bank of England, where the basement of the building is dilapidated to an extraordinary extent; and at the Adelphi also, where the railing to the parapet of the terrace towards the river is in a similar ruinous state, and exceedingly dangerous. Architects now prevent these effects by correcting the error in the practice of the manufactory, and by fixing the whole as independently as possible of other parts of the building.

OBSERVATIONS ON THE DRY-ROT  
IN BUILDINGS.*(Continued from p. 252.)*

It will be evident, from the foregoing remarks, that the rapid way in which buildings are frequently erected must sometimes be generative of this disease; for no sooner are the carcasses of these edifices carried up, and the roofs put on, than the walls are plastered on the inside, and perhaps stuccoed on the outside; the other finishings are proceeded with, and thus the escape of damps, that of necessity are within the walls, is retarded; the houses are occupied before they are dry, and too frequently the result is an universal rottenness of the timbers. A house, like a ship, should have its proper time to season: when in its exposed state, all the materials of which its skeleton is composed, should be suffered to become hard and dry before they are cased over by the floors, wainscoting, and plastering; for it will be readily imagined, that the extensiveness of the disease, arising from this circumstance of haste, must eventually require an expense to eradicate it little short of the original cost of the building, unless the soil and situation be of the most favourable description.

Towards the cure of the dry-rot a complete knowledge of its nature is absolutely necessary: he who undertakes it with just hopes of success, must be intimately acquainted with the varying symptoms which it assumes in the several stages of its progress: he must be enabled to ascertain if it be radical or accidental; if it originates singly from the soil, from vapours, from the timber or other materials,

or errors in construction; if in combinations of several of these sources, or in the union of them all: and he must by no means be influenced with the hope or expectation that the disease may be cured by the application of nostrums, independent of the removal of the causes, or of a scientific corrective of their operations. Nostrums have been sought with avidity as cures for the dry-rot, and quackery has been as industrious to fabricate them; but he who expects to succeed by such applications alone will certainly fail of success, for chemicals can be usefully employed only to correct the impurities that remain in the timber, or with the other materials of the building. This attempt to develop the causes of the dry-rot will, it is trusted, expose the futility of further expectations from such remedies, which from their nature can only be applied to the symptoms, and never affect, or indeed reach, the concealed causes of the disease. On the other hand, he will rarely fail of success in his attempts to eradicate this destructive enemy, who carefully investigates the causes which conspire to produce it, and as carefully removes them, or arrests their operations; always observing, that the disease is rarely of simply a single nature, but consisting of combinations of several causes, all of which he must remedy of course, or his labours will not be profitably answered.

The various attempts of a century to cure the dry-rot having so frequently proved unsuccessful, the disease not being sufficiently ascertained, and all nostrums failing, a remedy was considered as hope-

less, until it was proved that the admission of air was sometimes attended with beneficial effects. Those who had failed in former attempts, naturally resorted to this application as the only means of cure; and contenting themselves with the first solution of the mystery, they concluded, that as pure air acted as a preventive, and sometimes destroyed the fungus, the disease must necessarily be caused by stagnant air alone: consequently the admission of air is now considered by many as a sovereign remedy, and the affair is investigated no farther. In this practice there is great danger, and until the causes are removed which produce the prejudicial effluvium, the admission of air ought not to be relied on. Air, in passing through damps or noxious vapours, partakes of their humidity and baneful qualities, and becomes inadequate to the salutary task for which it is employed. Owing to this circumstance, air has been frequently admitted into the affected parts of a building without success; too often, instead of injuring the fungus particularly, it has considerably assisted its vegetation, and infected with the disease other parts of the building, which would otherwise probably have remained without injury. But if dry and pure air can be safely admitted after a removal of the several causes, or when the disease is only dependant on such vapours for support, it may reasonably be expected to succeed, if administered in the early stages of its progress; for when the vapour is removed, and the feculent humidity which it deposits

is dried up, there is no longer a suitable recipient for the germs that are scattered by the circulating air. The timber which is in a state of decomposition by an intestinal decay, is little affected by the application of air, as it cannot penetrate the surrounding spongy rottenness which generally forms the exterior of such timber, and protects the action which the humid particles have acquired.

The application of heat to the diseased timber, as might be well expected, is similar to that of air, with the exception only, that, when admitted, it either occasions a more rapid dissemination of the disease, or destroys it with greater facility.

Under the circumstances of necessity and danger, it will require considerable skill to effect the purpose without increasing the disease; and it is indispensably necessary, that every person who takes upon him to admit air as a remedy to this evil, should previously estimate the destructive consequences which may result, and ascertain if it will not be more injurious than beneficial to the building; for the application of air to the vegetable rot is similar in its effects as when applied to fire, for it will either extinguish or invigorate its powers. From too little consideration in this practice, many noble mansions have been destroyed, and much useless expenditure incurred in others, both which would have been prevented by a judicious attention to the corrective properties of air, and a knowledge of the real nature and extent of the disease.

## ARCHITECTURAL REVIEW.

No. XI.

## REMARKS ON THE ENTRANCES TO OUR THEATRES.

*To the Editor.*

SIR,

THROUGH your means I beg to convey a few observations to the notice of those persons under whose controul is the regulation of so much of our theatres as forms the entrances to them. It is a subject on which hundreds of persons have nightly just cause of complaint, and have had it from time immemorial; but this I submit is no reason why, in this age of ingenious improvements, they should be either worse in the new theatres than in the old, or why they should not be amended so as to surpass them. The audience being enabled to procure seats to be kept for them in the boxes, it rarely happens that danger or inconvenience accompanies the admission to that part of the house; but to the galleries, and the pit particularly, it is otherwise, and the danger is always increased in proportion to the attraction of the performances of the evening. At folding doors the pit audience assembles, and at an appointed time, for which all are in eager expectation, these are hastily opened, when a large space is presented, into which the audience rushes; and here begins the subject of my complaint: but as the entrances to Covent-Garden house are perhaps the most deserving of this censure, I shall confine myself to speak of that theatre, notwithstanding most of them are liable to objections of a similar nature. When the doors are opened, the persons in advance pass swiftly

forward; a great crowding takes place with those who would follow; persons are jammed forcibly against the sides of the door-way, and in the general and violent pressure, if arms are not broken, or limbs dislocated, it is less owing to good contrivance than to good fortune. When this danger is passed, a race commences across the space between the doors and up to the iron gates, in which the weak are perhaps borne down by the strong and the swift: if, however, the contest for distance is got over in safety, a new one commences at the steps and iron gates; for as this new and narrow entrance is assailed at the right and left, as well as at the centre, a triple contest always ensues: the person fairly presented to the opening and pressed forward by other candidates for admission, is opposed by those on either side of him, each striving to insinuate himself into the narrow space, and to thrust back his neighbour; this cross assailment every centre applicant has to contend with, so that the spot during the first attempts at admission has all the appearance of a battle. From a knowledge that all this will ensue, a selfish and unaccommodating spirit prevails, from the effect of which even females are not exempted, the moment the parties meet at the door, and it is continued in a manner that would not exist in any other circumstances with the same polished members of society. This, sir, adds to danger and inconvenience a disgrace.

ful behaviour, that has long been familiar, and is therefore tolerated only because the urgency of the occasion may seem to make it necessary. This also prevents the members of many well ordered families from attending the pit of the theatre, who, for several reasons, prefer this part of the house, and will go to no other. And let it not be said, that, in all this, danger does not exist; I cannot forget the dreadful accident at the Haymarket Theatre some years ago, when many persons were trodden to death, in consequence of a rush similar to this I have spoken of. I have seen serious accidents happen at the first doors, at the iron gates, and at the space between them, and I feel it a duty to remonstrate publicly on the length of time such dangerous accesses have been suffered to exist, when a small exercise of judgment and a less expense would remove the possibility of future recurrences. That this has not been amended, however, I do not attribute to motives of policy, which may relate to the receipts of another part of the house, because I believe the managers of our theatres cannot be operated upon by such motives, although beneficial to themselves, if at the same time they involve a risk either of the lives or limbs of certainly a liberal and indulgent public. I am, sir, &c. &c. P.

#### ROYAL COLLEGE OF SURGEONS.

A company was incorporated by Edward IV. in 1461, consisting of persons then called *Barbers*; but others, practising surgery only, formed themselves into a society, and became solicitous of joining

them; and they were accordingly united in the thirty-second of the reign of Henry VIII. at which time those practising surgery were exempted from bearing arms, or serving ward and parish offices; and by the same act those who shaved were enjoined not to interfere with the healing art, as those who followed the business of surgery were forbid to shave. In the reign of Charles I. the surgeons were by letters patent authorized to become examiners of the surgeons of London; and it was ordered that no person, whether freeman or foreigner, should practise surgery within the cities of London and Westminster, or within the distance of seven miles from London, without authority from the company of *Barber-Surgeons*. The company continued thus incorporated until 1713, having the same hall, a structure erected by Inigo Jones; but at that period the art had arrived at considerable eminence, and the surgeons finding the union in many respects inconvenient, desired to be separated into a distinct company, for which an act of parliament was passed, and the surgeons separately incorporated by the name of the Master, Governors, and Commonalty of the Art and Science of Surgery of London. By this act, however, their fine hall was lost to them, upon which they erected a theatre for the purposes of their pursuits in the Old Bailey. It was at that time considered to be an elegant but not an expensive structure, consisting of a rusticated basement, with square windows, supporting a range of Ionic pilasters, within the height of which a principal and an upper floor was

included: to the former there was an ascent by a double flight of steps, under which and on a level with the ground was a door for the convenience of taking in for dissection the bodies executed at Tyburn, or afterwards at Newgate. The windows of the principal apartments were large, with square ones above, and the entablature supported a plain attic, surmounted with vases. This building in the course of time was found to be inadequate to the wants and consequence of this most respectable body of scientific professors; a new situation was therefore obtained, the old structure was taken down, and about the year 1830 they obtained further privileges from the government, who very properly considered that a distinguished rank should be given to so necessary and enlightened a profession. The company thence became established as a college, and on the portico on the south side of Lincoln's Inn Fields is inscribed the present rank of the institution:

"COLLEGIUM REGIUM CHIRURGICVM."

In addition to the usual apartments, the present building is spacious, and contains the requisite conveniences for the exhibition of the various operations performed on the human frame, and of dissections, for the important study of the sublime structure of man: but the character of this building exteriorly by no means indicates the importance of the establishment, or the noble purpose to which it is dedicated. This college should have had an insulated situation, and in a dignified union of architectural grandeur and beauty, it

should have proclaimed itself the seat of science and wisdom. Such edifices, worthy of admiration in themselves, and dignified in the purpose to which they are applied, are the best ornaments of a city, and are the proper testimonies of the respect due to the illustriously eminent in art or learning, who eventually become the chief glory of a country. But this edifice has little pretension to such honours; the north front of the building bespeaks the fact, that it was an alteration of old houses for the purpose of forming one of greater magnitude: and, as far as related to the arrangement of the apartments and the necessary conveniences for the purposes of the institution, doubtlessly the alteration is performed with judgment; but these commonly stuccoed houses are injured by the affectation of dignity that is " thrust upon them" by the appendage of an Ionic portico of six columns, that neither fits nor is fitting to the present structure. The portico in itself, however, is chaste and elegant, and seemingly the result of some study of the beautiful little temple of *Hesus* at Athens; and in this, as in its lovely prototype, the characteristic dentil is wanting. These columns are the chastest examples of the order that we have in London of such magnitude; but in this instance, as in most others of porticoes not belonging to churches, they face the north, and consequently fail to exhibit half their beauties. The entablature is surmounted by the arms of the college, and at each of four columns by a tripod: these do not benefit the general effect, as they are necessarily deficient in sub-

stance, and inconsistent with the masses beneath, that seem to have no other duty but to support them. The piers and railing in front of the building are well designed, and have a good effect.

#### RESULTS DEDUCED FROM THE CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

RELIGION gave birth to the imitative arts: these had arrived at their greatest perfection when the external splendour of religion had attained its highest pitch, and they sunk when the latter began gradually to decline. Such was our main deduction from the survey of the names, works, and merits of the artists of antiquity. From the subjoined results we shall perceive how the same effect was again produced by the same cause.

As among the Egyptians and Greeks, so in the Christian æra, architecture was first called into action, and it was in the construction of temples that this art was first displayed in the style peculiar to itself. Here, however, it appears, above all things, that neither the Gothic nor the Lombard style, as they are called, was exclusively invented or employed by the Goths or Lombards; but that we find them both equally diffused at the same time, and that we might at most denominate the Gothic the northern style, and the Lombard the southern style.

Almost every one of the more distinguished nations of Europe has its own architects. Germans, however, as William (Guglielmo), and Jacob (Lapo), go to Italy, and there erect churches and towers; and a Frenchman, Etienne de Bonneveil, repairs to Sweden to

build Trinity church at Upsal, in what is termed the Gothic style, after the model of the church of Notre Dame at Paris.

In the erection of our Gothic churches, long after the time when any Goths existed as a distinct nation, the clergy took the greatest share. Under its directions, those which are still standing were built either during or about the end of the middle ages. Many monks and other ecclesiastics, nay, even bishops, who were afterwards admitted into the number of the saints, were architects. The figure of the cross, whether Greek or Latin, first employed at Rome on the site of the present cathedral of St. Peter by Pope Sylvester, has been adopted for all Christian churches of any consequence. This religious idea required a great modification of the ancient temple-architecture. As to the Lombard style, it is a mixture of the latter with that which originated in the adoption of the form of a cross. The cupola of the Pantheon of the ancient world was raised for the purpose of covering the cross; and this was first done not by a Lombard, nor one of their descendants in later times, but it was Buschetto, a Greek from Dulichium, not far from Ithaca, who exhibited the first model of this style in Italy, in the cathedral erected by him at Pisa.

These are facts which have hitherto been overlooked by the writers on the history of architecture.

The most ancient large Christian church still standing, but converted into a mosque, is that of St. Sophia at Constantinople. The two most modern ones are St. Peter's at Rome and St. Paul's in London. The building of the most spacious Christian churches consequently began with cupolas and ended with cupolas.

The first large cupolas erected after that of St. Sophia at Constantinople, were the cupolas of the cathedral of Pisa, built by Buscchetto, the cupola of the Battisterio in the same city, by Diotisalvi, and the polygonal cupola of the cathedral of Florence, by Brunelleschi.

In regard to sculpture, we remark that it was much later than architecture before it made any considerable progress. The most ancient works of this kind yet extant, executed by masters totally unknown to us between the ninth and thirteenth centuries, are crude, shapeless figures, wrought in coarse stone, and in respect to the stiffness of the style, not unlike the oldest Egyptian statues. It was reserved for Niccola da Pisa to render to modern sculpture the like service as Dardalus of old to the sculpture of the Greeks. This art also was first employed in the construction and embellishment of the temples of the Christians, in the same manner as it had been among the Egyptians and Greeks. Among all the known temples, the cathedral of Orvieto claims the first place, as having given occasion to the revival of this pleasing art. The

most ancient and celebrated artists of those times, who lived in all parts of Italy, either wrought in it, or at least embellished it with their productions.

The oldest works of sculpture with which we are acquainted are exclusively of religious import. It began first to manifest itself in the shrines for relics and tabernacles, just in the same manner as the chest of the Kypselus, and that of Hyacinthus at the throne of the Apollo of Amyclæ, belonged to the most ancient plastic works of the Greeks; and as we find in the ark of the Israelites the oldest, and almost the only piece of sculpture among those people, who were no great friends to the imitative arts. It next appears in sarcophagi, tombs, pulpits, in the embellishments of the façades of churches, in crucifixes, and, not till a later period, produced statues of the saints, of Christ, and, lastly, Madonnas. The material in which it works is at first the common stone for building; it then selects wood and marble; and it is not till before the commencement of the fourteenth century that it appears in bronze works, which we know for certain to have been produced in Italy by the more eminent Italian masters. To these works belong the old bronze gates of the Battisterio at Florence, executed by Andrea Pisano: for that this art had not for several centuries been practised in Italy is particularly proved by the very ancient gates of bronze of the cathedral of Pisa, which fall in towards the hanging marble tower. These gates, which represent twenty-four subjects from the New Testament, with explana-



tions in the ancient monkish characters of the sixth or seventh century, in a rude but simple style, were brought in the year 1117 by the Pisans from the Balearic Islands, which they conquered, and erected, together with two porphyry columns, as their most valuable trophies, at the cathedral. For this reason it is more than probable, that the ancient bronze gates which are to be seen at St. Peter's in Rome, as also at St. Paul's out of the city, on the road to Ostia, and likewise the celebrated gates of Benevent, were not executed by Italians, but by Greek masters. The former of these comprehend ten compartments, six historical basso relievos, a Christ sitting, a Madonna sitting, a Peter standing, and a Pope kneeling at his feet. They were executed in the time of Pope Eugenius III. about 1150, instead of the silver gates which had been carried off by the Saracens. Paul V. had them repaired. The second consist of fifty-two subjects, many of which are from the New Testament, as the Annunciation of the Virgin Mary, the Conception, the Presentation, the Crucifixion, &c. They are executed in thin plates of bronze upon wood. The explanations of the subjects, and also the names of the apostles, are in Greek. Nevertheless, in some of the compartments, where there are no figures, are Latin inscriptions. The execution of these gates dates, according to the Latin inscription upon them, *Anno millesimo septuagesimo ab incarnatione Domini*, &c. from the year 1170, by the command, and at the expense, of Archdeacon Hildebrand, who was afterwards pope by

the name of Gregory VII. The third are adorned with seventy-two biblical subjects, and many portraits of the bishops of Benevent to the year 1151, as the inscription informs us.

After Andreas Pisano, we discover still greater improvement in the works of Moccio of Siena, and afterwards again in those of Ninus Ugolino. But it was not till the time of Brunelleschi, who flourished forty years after the latter, that it began to raise itself anew to any considerable height. At the same time with him flourished Donatello and Agnani. At length, under Ghiberti, who executed the more modern bronze gates at Florence, it attained, as far as regards the treatment of basso relievos, to such a degree of perfection as we may safely assert to have been not yet surpassed.

Seven of the most eminent artists of Italy were summoned by the senate of Florence to exert their abilities in preparing a model for these gates. They were, as we have stated in the survey, Brunelleschi, Donatello, Lorenzo Ghiberti, Francesco de Vandabrina, Lorenzo di Bartoluccio, Jacopo della Quercia, and Niccolo of Arezzo. To the third of these the prize was adjudged, even by the other competitors themselves. These gates, concerning which Michael Angelo declared that they deserved to be the gates of Paradise, are still standing as a great ornament of modern sculpture in the place where they were erected, and most of our best modern sculptors have improved themselves by them. This is particularly observable in the admirable works of Verrocchio, and still more in

those of Civitali of Lucca, who flourished fifty years later, and in whose time modern sculpture had reached the same step upon which we see it from fifty to eighty years afterwards, in the time of Sansovino and Michael Angelo.

From these remarks it follows, that if in architecture, which principally relates to the construction of temples in the original Gothic style, as it is called, the Germans and French, as also the Scotch, English, and Spaniards, have equal merit with the Italians, since it was cultivated and improved at one and the same time by all these nations, but especially by the Germans, yet in the higher walk of sculpture the Italians claim the pre-eminence. No nation began so early to practise this art as they, and none has produced works of such perfection within so short a period. The Germans alone can boast of having shewn after them some blossoms, which unfortunately were not matured into fruit of any importance. Vitus Stoss, a native of Cracow in Poland, of German descent, came, after his travels through Italy, and a short subsequent stay in his native country, where he did not meet with satisfactory encouragement for his art, to Nürnberg, settled there, and was the first who awakened in Germany the higher sculpture. It was probably to the study of his works that Albert Durer, and still more Melchior Bayr, owed their talents: but his influence on German sculpture was particularly manifested in the productions of Peter Fischer and his sons, who, in the admirable monument in bronze of St. Sebaldus at Nürnberg, have, both as to ideas, style, and execution, pro-

duced a work, which, while it will bear a comparison in many respects with the Italian sculpture, is to Germany what the gates of Ghiberti are to Italy, a performance by which the national reputation in this branch of the art is indisputably established.

From the list of artists in mosaic, it will be perceived that this art, designed rather for ornament than for the gratification of a high moral sense, and which was employed for the same purpose by the Greeks and Romans, by whom it was termed *opus vermiculatum*, was again introduced into Italy by a Greek, who had wrought in the cathedral of St. Mark at Venice. During the middle ages this art seems to have been lost in this country. The oldest mosaics, executed by masters wholly unknown to us, and which may be considered as relics of the art left from the time of the ancient Romans, are the following:—

1. Mosaics representing the occupations of the vintage, in the temple of Bacchus, as it is styled, or in the church of St. Constanza, daughter of Constantine the Great; probably of the time of that emperor. Christ upon the globe, with John, seems to be of somewhat later execution. This is perhaps the first Christian mosaic that is yet known.
2. Christ on a throne, with two angels by his side, in the church of St. Agatha Maggiore at Ravenna; executed in the time of Exsuperantius, bishop of that see, 400 years after the birth of Christ.
3. Christ, with fourteen busts by his side, over an arch in the church of St. Sabina, on the site of the celebrated temple of Diana, on the Aventine at Rome; executed in the time of Pope Celestine, A. D. 424,

4. The Annunciation of the Virgin Mary, together with the Birth of Christ, the Flight to Egypt, and the Massacre of the Infants at Bethlehem; formerly over an arch in S. Maria Maggiore at Rome; executed in the time of Pope Xystus III. 433. In the Barberini library are still to be seen drawings of this performance.
5. Four ancient mosaics in the church of St. Placida at Ravenna, of the year 440.
6. Christ with the Saints by his side, on the right and left over the great arch of the nave of the church of St. Paul at Rome; executed in the time of Leo I. A. D. 441.
7. The Baptism of Christ in the Jordan by John, surrounded by the twelve Apostles, in S. Giovanni at Ravenna; executed in 451.
8. The four Evangelists and the Lamb of God in the oratories of the Battisterio di S. Giovanni di Laterano at Rome, of the year 462.
9. Christ with six Disciples, in the church of S. Andrea in Barbara at Rome; executed in the time of Simplicius, A. D. 463.
10. Christ on the globe, with the twelve Disciples, whose names are all inscribed, in the church of S. Agatha in Suburra at Rome; executed in the time of Ricimer, A. D. 472. There is a drawing of it in the Vatican.
11. Christ, with eight other compositions, in the pavement of the prostyle of the church of S. Giovanni di Laterano.
12. Christ, in the tribune of old St. Peter's at Rome, of the time of Pope Innocent I.
13. Christ, with the globe in his hand, in the confessional of St. Peter's at Rome; supposed to be of the ninth century.
14. Eight compositions from the New Testament, with the Madonna in the centre, in the oratory of the Virgin Mary in St. Peter's at Rome, of the year 705.

From this statement of the most ancient Christian mosaics, it is to be remarked, that none of them dates with certainty later than the eighth century. At the same time we remark how the productions of this art were employed even so early in the decoration of churches and convents, and that it was not till it had received an improved form from such artists as Giotto, Agnolo Gaddi, and Pietro Cavallini, that a higher destination was allotted to it. At that early period it was perceived that it was capable of serving to perpetuate the master-pieces of painting, or at least to procure for them a more permanent duration, in which avocation Fabius Cristofano and his son so eminently distinguished themselves, as may be seen in St. Peter's at Rome, and in the cathedral of Siena. The cathedrals of St. Mark at Venice and of Orvieto, together with the Battisterio of Florence, are most remarkable for works of this kind.

Last of all the imitative arts appears painting. We have observed, on a preceding occasion, that painting among the Greeks did not attain the vigour of youth till Phidias had won the crown for sculpture by his Jupiter Olympius and his Pallas Athene. Nearly the same may be observed of Christian painting with reference to Christian sculpture. So early as the commencement of the thirteenth century, Niccola and Andrea de Pisa were in sculpture what Cimabue and Giotto were in painting in the beginning of the fourteenth. Donatelli, Ghiberti, and Civitali raised Christian sculpture between the commencement and the middle

of the fifteenth century to the point upon which Leonardo da Vinci, Michael Angelo, Raphael, Correggio, and Titian placed painting after the beginning of the sixteenth. The advances of sculpture always precede those of painting by several considerable steps.

If we inquire into the causes of this tardiness on the part of the latter, they seem to be chiefly owing, in the first place, to this circumstance, that sculpture is more necessary than painting to the embellishment of the temples, and consequently to the heightening of the splendour of religion. A statue being a corporeal material object, will always make a more profound impression upon the multitude than a picture; and man always first supplies the more necessary wants of the senses, as well as of the moral feelings. In the next place, it is owing to the difficulties inherent in the art of painting itself, with which it had to struggle before it could flourish, so that it could not fail to be outstripped in its progress by sculpture. Form, light, and shadow in the different parts, the lighting of the whole, grouped composition, fore-shortening, and, lastly, colouring, constitute the various provinces of painting, to only one of which sculpture has to attend. The former, therefore, presupposes more profound study, and must of course pursue a longer road. Sculpture also has in the mere forms certain limits to its art, where painting never can set any for itself, in the movement of those parts where form is lost in the play of the colours. What then is more necessary, than that the form of the more solid parts should first be

scientifically defined by sculpture before painting confers life upon them by colours. Sculpture alone is the true canon of painting. If the Greek painters required a longer period than the Christian in attaining the same degree of excellence as the most perfect models in sculpture previously possessed, the reason probably was, because most of the latter were sculptors also, and that by this association sculpture lent more assistance to the sister art than it seems to have done among the Greeks—an observation which can scarcely escape any profound connoisseur of modern and ancient art.

During the period embraced in our survey, painting had several epochs. We began with Cimabue and brought it down to Jacopo del Sellaio, who belonged to the school of Masaccio. Here we first find the art liberated from the trammels of the modern Greek style by Cimabue, and still more by Giotto. The stiffness of the forms was avoided; fore-shortening was ventured upon by the latter; above all, a certain spirit and animation now manifested themselves, and the artist began to copy Nature more exactly even in her defects. After Giotto, the real father of modern painting, it was raised still higher, especially in the works of Stephano of Florence, and Simone Memmi of Siena, by greater correctness of design, superior dignity in the forms, by the indication of the naked figure under drapery, as also by greater elegance of the folds, and by the colouring. In the school of the Gaddi, about fifty years later, the colouring was farther improved, and attained dis-

tinguished eminence in the works of Antonio of Venice, as may be particularly remarked in his works in the Campo Santo at Pisa. During this period fresco-painting developed its powers. About sixty years later appeared the works of Masaccio and Fra Giovanni da Fiesole, who, by the unsophisticated dignified representation of nature, together with the energetic expression of the feelings which animates them, opened the true way for Leonarda da Vinci, Michael Angelo, Fra Bartolomeo, Pietro Perugino, and Raphael. During this period the van Eyks, in the

Netherlands, invented oil-painting, which being transplanted to Italy by Antonello di Messina, produced such exquisite fruit in that country. It was in this period also that the works of Antonio of Venice, Paola Uccello, and Alessio Baldovinetti, first began to display superior examples of landscape-painting, which is seen about one hundred years earlier in the performances of Pietro Laurati in the Campo Santo at Pisa, and in similar pictures by other artists of that time, in its rude state, nearly as it still appears in the landscapes of the Chinese.

## THE DOMESTIC COMMONPLACE-BOOK;

*Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.*

### SEA-SICKNESS.

THE sea-sickness is a spasmodic affection of the stomach, produced by the alternate pressure and recess of the contents of that organ against its lower internal surface, according as the rise and fall of the ship opposes or recedes from the action of gravity. Hence it is relieved by a change from the erect to the prone posture, or by removing from the extremity of the vessel to the vicinity of the axis of the pitching motion, near the main-mast; and therefore also, when the stomach has become habituated to a regular vibration of one kind in a ship for several months, the sickness may, nevertheless, be again generated by a different vibration in a boat. As it is an effect which requires some time to be generated, and comes on gradually, it is not difficult to oppose it by mental

effort, or diversion: but to such as have not acquired this facility, it may perhaps be acceptable to know, that in most cases this distressing illness is greatly relieved by taking ten drops of sulphuric ether in a spoonful of water. The writer of this article has been assured by a commander of a packet, constantly sailing between Harwich and Helvoetsluys, that of all the remedies tried none was superior to ether, and that this sickness was frequently relieved in his passengers by the use of it. A small quantity of red wine heated with spices, and the stimulus of food taken even against the inclination, have likewise been found beneficial.

### ART OF PREPARING THE LEATHER CALLED SHAGREEN.

The singular and valuable leather called shagreen, which is im-

ported chiefly from Astracan, has of late been ingeniously fabricated in Germany, of a quality equal to that prepared by the Tartars and Armenians. The process is as follows:—

To make shagreen leather, horses' and asses' hides are taken, but it is only a small part from the crupper along the back that can be used for this purpose. This part is cut off immediately above the tail in a semicircular form, about 34 inches upon the crupper, and 28 along the back. These pieces are first soaked in water till the hair becomes loose, when it is scraped off, and the skin is again soaked and scraped so thin as not to exceed a wetted hog's bladder in thickness, and till all the extraneous matter is got out: a clean membranous pelt is thus obtained. The piece is then stretched tight on a frame, and kept occasionally wetted, that no part may shrink unequally. The frames are laid on the floor with the flesh side of the skin undermost, and the grain side is strewed over with the smooth black hard seed of the goose-foot plant (*Chenopodium album*); a felt is then laid upon them, and the seeds trodden in deeply into the moist skin. The use of this is, to give the peculiar mottled surface for which shagreen leather is distinguished. The frame, with the seeds still sticking to the skin, is then dried till the seeds shake off, and the skin is left a hard horny substance, with the grain side deeply indented. It is next laid on a solid block, covered with wool, and strongly rasped with two or three iron instruments (the particular form of which it is unneces-

sary to describe), till the whole of the grain side is shaved, so that the impression of the seeds is very slight and uniform. The skins are then softened first with water, and next with a warm alkaline ley, and are heaped warm and wet on each other, by which means the parts indented by the impression regain much of their elasticity, and having lost none of their substance by paring, rise up fully to the level of the shaved places, and thus form the grain or granular texture peculiar to the shagreen. The skin is then salted and dyed. The beautiful green dye is given by soaking the inner or flesh side of the skin with a saturated solution of sal ammoniac, strewing it over with copper filings, rolling it up with the flesh side inwards, and pressing each skin with a considerable weight for about twenty-four hours, in which time the sal ammoniac dissolves enough of the copper to penetrate the skin with a fine sea-green colour. This operation is repeated a second time, to give the colour more intensity.

*Blue shagreen* is dyed with indigo, dissolved in a solution of common soda by means of lime and honey. *Black shagreen* is dyed with galls and common vitriol of iron (sulphate of iron): the skins are finished with oil and suet.

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#### EASY PROCESS OF MAKING GLASS GLOBULES, FOR MICROSCOPIC PURPOSES.

At the beginning of the present century the simple microscope was very much used. Among other advantages, it possesses the very desirable requisites of simplicity and cheapness. In particular, it is an

instrument not difficult to be constructed by such ingenious men, as, by narrow circumstances and remote situations, are obliged to have recourse to their own skill and ingenuity for experimental implements. The history of ingenious men abounds with instances of persons of eminence who come under this description. To them, at least, it will be of importance to know a ready method of forming very bright spherules of glass for microscopic uses, either for the sake of rational amusement or useful investigation.

The usual method has been to draw out a fine thread of the soft white glass called *crystal*, and to convert the extremity of this into a spherule, by melting it at the flame of a candle. But this glass contains oxide of lead, which is disposed to become opaque by partial reduction, unless the management be very carefully attended to; but the hard glass used for windows seldom fails to afford excellent spherules. This glass is of a clear bright green colour when seen edgewise. Cut a thin piece from the edge of a pane of glass, less than one-tenth of an inch broad; hold it perpendicularly by the upper end, and let the flame of a candle be directed upon it by the blow-pipe, at the distance of about an inch from the lower end. The glass, as it becomes soft, descends by its own weight, and at last remains suspended by a thin thread. If a part of this thread of glass is applied endwise to the lower blue flame of a common candle, its extremity immediately becomes white hot, and forms a globule; the glass may then gradually, and very re-

gularly, be thrust towards the flame, until the globule has acquired a sufficient size, according to the focal image required; and the globules thus obtained will answer all the purposes of the simple microscope, and are far superior to the common glass globules made of white or flint glass met with in the shops.

#### REMEDY FOR THE POISONOUS EFFECT OF FALSE MUSHROOMS.

Some time ago a family of six persons, residing in the commune of Samons, in the department of the Upper Garonne, were poisoned by partaking by mistake of a dish of poisonous mushrooms, which was prepared for their supper. They were all speedily seized with drowsiness, and remained several hours without any signs of life. At day-break they awoke, but in a state of perfect imbecility; the pulse was very low, and betokened speedy death. The surgeon first called, wished them to swallow oil, but none was to be procured. An ecclesiastic who was called in, made them drink plentifully of milk. Long and violent vomitings came on, and the remedy succeeded perfectly; for a few hours after, the whole family were declared out of danger. It may not be improper to remind our readers, that lemon-juice, and other vegetable acids, have been found a remedy for the effects of opium; and to suggest, that possibly in some cases of poison by mushrooms they might be used with advantage.

#### METHOD OF DETECTING THE ADULTERATION OF TIN.

Tin of commerce frequently contains lead, and sometimes also a mi-

nute portion of copper: the first metal there is reason to believe is fraudulently added by mercenary dealers; and the latter owes its presence to the ores of copper which often accompany the ores of tin, and the metal of which combines with the tin in extracting it from its ore.

To ascertain the purity of tin, put one part of this metal, reduced to filings, into a tea-cup, or other convenient earthenware or glass vessel, and pour over it not less than three or four parts of highly concentrated nitric acid. A prodigiously violent action will take place; at the moment the nitric acid comes into contact with the tin, copious red fumes (nitrous gas) are disengaged, and the mixture becomes very hot. It is absolutely necessary that the operation be performed under a chimney, or out of doors, to guard the operator against the suffocating effect of the vast quantity of red vapour, or nitrous gas, which becomes extricated during the action of the nitric acid upon the tin. The tin becomes converted into a bulky white powder (oxide of tin). When this has been effected, pour a small quantity of distilled water upon the mass, so as to form it into a liquid of the consistence of milk; stir the mixture with a glass rod, and suffer it to stand undisturbed till the supernatant fluid has become clear. If the white powder, or oxide of tin, does not subside freely, more water may be added, to effect a dilution of the mass. The clear fluid may then be decanted into a wine-glass, and examined by dropping into it liquid ammonia, so long till the pungent

odour of the ammonia is obvious in the mixture. If the tin contained copper, the fluid will have acquired, from the addition of the liquid ammonia, a sapphire blue colour, more or less intense, according to the quantity of copper that was contained in the tin. To assay the liquid for lead, add to another portion of it a few grains of sulphate of potash dissolved in water, which will occasion a white pulverulent precipitate, if lead was contained in the tin.

#### INSTRUCTIONS FOR MEASURING THE POWER OF A CURRENT OF WATER, SO AS TO ASCERTAIN WHETHER IT WILL JUSTIFY THE ERECTION OF A MILL.

The inquiry which most immediately interests landholders and others who have the advantage of a current of water, is to ascertain whether it will afford sufficient power to justify the erection of a mill; and what that power may be. If the stream be ample, without much fall, it must necessarily be applied to move an undershot wheel by its impulse, and the power will be determinable from the velocity of the water, and the quantity which passes through the section of its bed. An easy method of ascertaining these data is the following:—

Observe a place where the banks of the river are steep and parallel, so as to make a kind of trough for the water to run through, and by taking the depth across, make a true section of the river. Stretch a string at right angles over it, and at a small distance another parallel to the first; then take an apple, an orange, or any other small ball,



just so much lighter than water as to swim in it, and throw it into the water above the strings. Observe when it comes under the first string, by means of a minute-watch, or half-second pendulum, or any other instrument, and likewise when it arrives at the second string. By this means the velocity of the upper surface, which in practice may generally be taken for that of the whole, will be obtained. The section of the river at the second string must be ascertained by taking the depth as before. If this surface, or section, be the same as the former, it may be taken for the mean section. The area of the mean section in square feet being then multiplied by the distance between the strings in feet, will give the contents of the water in solid feet which passed from one string to the other during the time of observation; and this, by the rule of three, may be adapted to any other portion of time. Suppose, for example, the time had been twelve seconds, and the hourly expenditure of water were required, the proportion would be, as 12 seconds are to 3600 seconds, so is the number of cubic feet observed to the hourly expenditure in cubic feet. If the mere velocity be required in proportion to any fixed interval of time, the same proportion will give it, provided, instead of the solid contents in the third term, there be taken the distance between string and string.

The intelligent observer may in general abridge the operation, by taking notice of the arrival of the floating body opposite two stations on the shore, especially when it is not convenient to stretch a string

across. The arch of a bridge is a good station for an experiment of this kind, because it affords a very regular section, and two fixed points of observation; and in some instances the sea practice of heaving the log may have its advantages. Where a second or stop-watch is not at hand, it may be equally convenient (provided two observers attend), to note the time with a half or quarter-second pendulum. The half-second pendulum is readily made by suspending a small round button, or other round weight, by a thread, looped over a pin of such a length that the distance from the bend of the loop to the centre of the weight shall be  $9\frac{1}{8}$  inches. The quarter-second pendulum is one-fourth of this length. If by observations at several stations above and below any particular point of the river, the velocity is not found to vary, the section of the river in all that space may be concluded to be uniform, and it will not be necessary to determine more than one section by actual measurement.

In the case of an overflowing pond, or small stream, which will admit of a dam across it, the quantity of water afforded may be ascertained with facility by suffering it to run through a notch in a board, or a vertical hole of an inch square, it being known that a cubic foot of water weighs very nearly 62 $\frac{1}{2}$  lbs. avoirdupois, and a hogshead of water weighs about 550 lbs.

In the consideration of power, or force, to be derived from water in motion, the water may be taken as a determinate mass falling through a given height in a given time. In order that this descending weight

may cause another weight to ascend, or may overcome some resistance in the way of work, with that degree of speed which shall be the most profitable, it is necessary that the resistance, or work to be done, should be neither too great nor too little. If it be too great, the slowness of operation will diminish the quantity of work; and if it be too small, the speed will not sufficiently compensate for this smallness. When the power is therefore known, it remains to deduce what may be the effort. The effort in undershot mills, in the large way, is at best one-third of the power; that is to say, the wheel being driven with two-fifths of the velocity of the stream, will raise a quantity of water, equal to one-third of the column which strikes the float-boards, to a height equal to that of the vertical head or fall; and the effort of an overshot wheel will be at a medium twice that of an undershot one,

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#### BEST METHOD OF JUDGING OF THE PROPER ADJUSTMENT OF THE MARINER'S COMPASS.

The mariner's compass is an apparatus in which a magnetic bar, called the needle, is supported for the highly useful purpose of determining the position of the meridian at sea, and consequently of enabling ships to steer their course, by day or night, without observation of the stars or any other external objects, as was necessary before the discovery of this instrument. In a well-constructed mariner's compass the needle is defended from the impulse of the air, and is little subject to be disturbed by the external motions or agitation

of a ship at sea. As this disturbance is, however, the chief impediment to the convenient use of the compass in a boat, where the motions are sudden and short, or in a ship when the waves are very turbulent, and as the artists in this branch are continually persuading the purchaser that certain pieces of mechanism are much superior in their use to others differently disposed, I thought it might be of some utility to say a few words on the mechanism by which the mariner's compass is suspended, so as to enable the mariner to discriminate a good compass from a bad one.

When the needle of the compass disposes itself in the magnetical meridian, there is a certain line within the piece of steel which joins its two poles, that may be considered effectively as the needle itself. But as this line is not visible, the admeasurement of position must be made with regard to some marks on the extremity of the needle, which marks will be truly placed when the needle is found to occupy the same position, with respect to a fixed point, upon being reversed, so that the lower side shall become the upper.

The needle is usually supported on a steel point, which occupies the axis of a cylindrical box, called the compass-box. For this purpose there is formed in the needle itself a cap or hollow conical centre of brass, steel, or hard stone, which is applied over the point. The tendency of the needle to be disturbed by agitation will greatly depend upon the position of the vertex of the conical point. It is necessary that it should be above the centre

of gravity; but this distance must be so small that the libration of the needle, when one end is depressed, shall be very slow, and yet speedy enough to recover the horizontal position in a reasonably short time: in fact, the whole of the steadiness of the compass and its box depends on this principle of slow vibration; for if a needle perform its vertical vibration in eight seconds, it will be very little disturbed by an alternate action that lasts but a second or two.

The greater number of workmen and dealers in mariner's compasses imagine, that the agitation of the compass is communicated by friction at the points or edges of suspension, and have accordingly exerted their ingenuity to diminish this friction by contrivances similar to that of a conical cap balanced on a point, and itself affording another point to support the needle; but it is very readily proved by the quantity of *horizontal progressive motion*, and not by the mere inclination or angular motion. A compass-needle, supported on a simple point, will suffer very little agitation from any angular motion, or moderate direction from perpendicularity in the pin, but it will instantly begin to vibrate if moved horizontally. Thus the common experiment, as shewn frequently by the dealers in compasses, of tilting the compass-box in all positions, while its centre remains immovable, is *certainly fallacious*, and there are very few compasses indeed which will bear to be slid backwards and forwards on a table. It appears, therefore, that the steadiness of a needle which vibrates slowly, is the consequence not only

of the length of time it allows for alternate actions to operate and destroy each other, but also of the difficulty with which it yields to such impressions. If the centre of suspension and of gravity in the needle were coincident, no angular motion would be produced by any action of the pin, excepting by the effects of friction; and the angular motion produced in other cases will be less the shorter the distance between these two centres, or the lever by which it is propagated.

The simple suspension of the needle on a point has been applied to the compass-box, for which it is little suited, not only because of the wear upon so small a surface, but also because it admits the box to traverse horizontally; an effect which is inconvenient, and cannot be remedied by any means not calculated in some respects to increase the effects of agitation. The method most generally received, and in fact the best adapted to this instrument, is the gimbals. This well-known contrivance consists of a hoop supported upon two pins, diametrically opposite to each other, and issuing from the external surface of the ring in such a direction that both lie in the same diametrical line. When the hoop is suspended on these pins, it is at liberty to turn freely round the diameter of which they constitute the prolongation. The notches, or holes of support, are disposed horizontally. The compass-box itself is placed in a similar ring with two projecting pivots, and these pivots are inserted in holes made in the former ring, at an equal distance from each of its pivots.

If, therefore, we suppose the whole to be left at liberty, the compass-box may vibrate upon the diametrical line of the outer ring, and also upon a line formed by its own pivots at right angles to that diametrical line. The consequence of this arrangement is, that the centre of gravity of the compass-box will dispose itself immediately beneath the intersection of both lines on which it is at liberty to move; that is to say, if the weight of the box or its parts be properly disposed, the compass will assume a position in which its upper surface shall be horizontal.

With regard to the practical application of these inferences, without pretending, as is frequently done, that any particular secret or great discovery is required to give stability to this useful instrument, nothing more is required than good workmanship, and a proper adjustment of the weight with regard to the centres or axes of suspension. The middle ought to be adjusted either by means of its cap, or by proper filing away, or else by additional pieces to the card, so that it shall vibrate very little, and that slowly, when placed upon a point and moved horizontally, whether in the direction of the needle, or at right angles to that direction. The card is then ready for the compass-box. The box itself must be adjusted with the card in its place, so that it shall exhibit the same steadiness when moved in the line of direction of the outer pivots; and, lastly, the same disposition must be made with regard to the motion in the direction of the inner pivots. It is scarcely necessary

to add, that the means of this adjustment consist in shifting the pivots themselves, or, which is much better, in altering the disposition of weight about the compass-box. An external ring of metal, encircling the box, and raised or lowered until the proper place for fixing, it is found, affords the most convenient method.

Upon the whole, the reader will perceive, that the leading aim of this paper is to enforce the truth, that the mariner's compass is very little disturbed at sea or elsewhere by tilting the box on one side, but very much by sudden horizontal changes of places; and, consequently, that a scientific provision against the latter is the chief requisite in a well-made instrument of this kind: and, again, that the best method of ascertaining the goodness and excellence of a compass, is to slide it upon a table in the several directions above-mentioned, and to remark how far it is disturbed, or, in other words, to what extent it possesses stability. The good workmanship of the cap and pin of the needle may be ascertained by inspection with a magnifier, and also by drawing the card with a small key, or other piece of iron, a very little, for example, a quarter of a degree out of its section or original position.

#### PREPARATION OF INDIGO.

The fine blue colour called indigo, although it is not so pure and bright a colour as the pigment called Prussian blue, has the capital advantage, that it is more permanent than the latter colour; and therefore indigo is largely used in

water-colour drawing. Indigo is the pulverulent pulp, or fecula, separated from the fibres and juice of the indigo plant (*Indigofera tinctoria*, L.), of which there are several varieties, and which are cultivated for the production of the pigment in America and the West Indies. The following is the preparation of the indigo:—The plant being cut when ripe, is put into large troughs or vats, with a quantity of water, and pressed down. It undergoes a species of fermentation; the water becomes turbid; and when the fermentative process has sufficiently advanced, the water is drawn off into another vat, where it is kept constantly agitated to promote the separation of the colouring matter of the plant. Towards the end of this stage of the operation, a portion of lime-water is added, which precipitates an ad-

ditional portion of the colouring matter. It begins therefore now to subside. The liquor is withdrawn into another vessel, in which the deposition is allowed to go on; the clear fluid above is again drawn off; the semi-fluid sediment at the bottom is received into linen bags, through which the adhering fluid strains: the indigo remains in the state of a paste, which is dried by exposure to the air in the shade. The produced indigo differs considerably in its qualities, according to the species of the plant, its state with regard to maturity, and the care and skill with which the operation has been conducted. It is generally packed in chests of about 200 lbs. weight each. The very fine kind that comes from Guatimala is usually wrapped up in goat's skin.

## BIOGRAPHICAL SKETCHES AND ANECDOTES.

### MR. THOMAS TOMKINS.

THIS celebrated penman, whose professional talents were surpassed only by the excellence of his private character, died on the 5th of September last, at his house in Sermon-lane, Doctors' Commons, in the 74th year of his age. Of his performances in ornamental writing it is impossible to speak too highly. For boldness of design, inexhaustible variety, and elegant freedom, he is justly considered as having attained the *ne plus ultra* of the art.

Among his very numerous works are the following:—

A Transcript of the Charter granted by King Charles II. to the Irish Society, containing 150 folio pages.

Titles to many splendid editions of valuable books, particularly Macklin's Bible; Thomson's *Seasons*; the Houghton Collection of Prints, &c.

A Transcript of Lord Nelson's Letter announcing his Victory at Aboukir, which was engraved and published.

Titles to three volumes of manuscript Music presented to the King by Mr. Linley.

Honorary Freedoms presented to distinguished naval and military officers for their splendid achievements in all parts of the globe during the last forty years; framed duplicates of which may be seen in the Chamber of the city of London. To these exquisite specimens of calligraphy we took occasion to direct the attention of the reader in a late number of our Miscellany.

Addresses to their Majesties on many public occasions, particularly from the Royal Academy, duplicates of which were unanimously voted to be preserved in the library as choice specimens of ornamental penmanship.

Mr. Tomkins was well known and highly respected by the most eminent painters his contemporaries, and possessed many choice specimens of their abilities, which had mostly been presented to him by the respective artists. A few years since he appeared before the

public in the character of an author in an elegant and instructive publication, entitled "Rays of Genius collected to enliven the Rising Generation," in two 8vo. volumes.

In the private character of Mr. Tomkins benevolence was a prominent feature. Never did any one more diligently study the happiness of those with whom he was connected, or more assiduously labour to promote it. His religious principles were strictly those of the Church of England; the king had not a more dutiful subject, nor the constitution a friend by whom it was more revered.

A very fine portrait of Mr. Tomkins was painted by Sir Joshua Reynolds, believed to be the last which that distinguished painter finished; from which there is a good mezzotinto by Charles Turner. Another good portrait of him was painted by Engleheart: an engraving from it by L. Schiavonetti, is prefixed to his "Rays of Genius."

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### MATRIMONY, OR FAULTS ON BOTH SIDES.

CHARLES FRANKLAND and Emily Danvers made what is called a love-match at a very early age. They were both very handsome, very lively, and very inconsiderate; and it never struck either, that, with youth, beauty, and good-humour, the marriage state could possibly be unhappy. Birth and fortune were equal on both sides; they were therefore pronounced a very suitable match, and within six weeks after they were introduced to each other, they were united for life.

It happened, however, that this suitable match was the most unsuitable thing in the world, for

their dispositions were in some respects diametrically opposite. The understanding of Charles was of the highest order, and had besides been sedulously cultivated: though lively and thoughtless, he was not of a dissipated turn, and when the honey-moon, or rather let me say the honey-quarter, for be it recorded for the honour of matrimony, their happiness lasted three whole months, had expired, he wanted a cheerful and intelligent companion; but when he found that he had only a gay trifler, or a beautiful doll, the torch of love began to burn dim; the fine features which he had so

often gazed upon with transport, appeared almost plain, and twelve months had not elapsed before Charles had more than once wondered what had induced him to marry.

Let us, however, do justice to Emily; her defects were not those of nature but education. Brought up with the most extravagant opinion of her beauty, fortune, and understanding, she was so accustomed to consider only herself, that it never struck her it could be necessary to think about any one else.

It is true, no expense had been spared for her education, but she never applied closely to any thing, and although neither arrogant nor vain, she yet heard so repeatedly that she was extremely clever and very highly accomplished, that she never doubted her being so in reality; and accustomed to hurry from one scene of dissipation to another, she had no idea of home, but as a place to which she could retire when she was weary of being abroad, and in which she could return the dinners and suppers of her friends.

Emily had, however, an excellent heart, an amiable temper, and a good though not brilliant understanding. She sincerely loved her husband, and would have been glad to enjoy more of his company, but then she was so engaged that she really had no time in the first place, and in the next she was afraid of being laughed at if she was discovered to entertain such Gothic ideas. More than a year had elapsed, and Emily could not help perceiving that her husband, when she did see him, had no longer that tenderness of manner which distinguished him during the first

months of their union; but she endeavoured to hide the change from herself, and when she could not succeed, she drove the subject from her thoughts. Alas! the time soon arrived, when the terrible truth could not be concealed, when she was but too surely convinced that she had lost a heart, the value of which she did not know till she found it was gone she feared for ever.

Chance had thrown in the way of Mr. Frankland an interesting girl, who, from a succession of misfortunes, was reduced to a state of the most abject distress, and what rendered her situation truly pitiable, was, that both from her education and the uncommon delicacy of her frame, it was impossible for her to struggle with those ills which the children of poverty are obliged to endure. She was going home one evening with some work which she had been rather late in finishing, when she was followed by a half-intoxicated puppy, who addressed her in a strain of ribaldry and impertinence, that roused the indignation of Frankland, who happened to walk near enough to overhear him. Convinced the girl was modest, he spiritedly desired her persecutor to walk off, a piece of advice which the other, who was a mere dastard, did not hesitate to follow; and then insisted upon seeing the young person, whose name was Charlotte Mordant, safe to her lodging.

The matter would probably have ended there, had not the emaciated appearance of the poor girl struck the benevolent heart of Frankland with pity: he made inquiries concerning her, and they

were so satisfactorily answered, that he resolved to place her in a better situation ; but before he could execute his design she was taken suddenly and violently ill, and for some time her life was despaired of.

When she recovered, and found that she owed her existence to the humanity of Frankland, her gratitude was excessive, and as she knew not that he was married, it soon assumed, unfortunately for her, too tender an appearance. Although Frankland felt every day a softer sentiment for her, he had the weakness to conceal a circumstance, the knowledge of which would have saved them both. It was some time before he would own even to himself the nature of his regard for Charlotte, but when his eyes were at length opened, he determined to see her no more ; he went resolved to bid her farewell, but he found, or fancied he found, some reason for seeing her once more, and thus their intercourse continued, till a moment of weakness plunged them both into guilt, and Frankland persuaded himself that it would be impossible to abandon one who had been the victim of a too tender affection for him, as he thought it too probable that his desertion might break her heart.

While he was thus lost in the delirium of a guilty passion, a fit of severe illness awakened Emily, for the first time in her life, to serious reflection. The cold inquiries which Frankland made from time to time after her health, completely opened her eyes to the alienation of his affections, and the indiscretion of her woman, who had discovered his intrigue with

Charlotte, betrayed to her the cause of it.

The indignation of Emily on receiving this mortifying intelligence, was as great as if she had been the most faultless wife in the world. Her first impulse was to upbraid her husband with his perfidy, but from this imprudent step she was fortunately prevented by a sensible female friend, who happened to call upon her almost immediately after the discovery. The agitation and tears of Emily shocked and surprised this lady, whom we shall call Mrs. Colbert, and she entreated to know the cause of it in such friendly terms, that Mrs. Frankland relieved her full heart by relating to her the whole affair. Mrs. Colbert decidedly disapproved of her intention to speak to Frankland upon the subject ; but the indignant Emily declared, in the most peremptory terms, that she would insist upon Frankland dismissing the infamous creature, or if he refused to do it, she would quit him for ever.

We shall not repeat the sensible arguments with which Mrs. Colbert combated this rash resolution. "You will act much more wisely," cried she, "by breaking off the connection, if you can do so, through the means of the girl herself ; though fallen from virtue, she may not be utterly depraved ; and your interference would then remain a secret to Frankland. As to menacing him, believe me, dear Emily, by doing so you will probably convert what may be only a transient attachment to another, into a settled aversion to yourself. At present you have every chance of soon recovering your wander-



er's heart; do not, I beseech you, by an indiscretion you will for ever repent, deprive yourself of so delicious a prospect."

The conscience of Emily assisted the arguments of Mrs. Colbert very powerfully; she felt that, however blameable her husband's behaviour had been, she was not herself free from fault. Her reflections on her own conduct made her soon listen very patiently to Mrs. Colbert, and she begged of her to endeavour to find out what sort of person the fair frail one was. Mrs. Colbert soon contrived to obtain an interview with the unhappy girl, whose grief and remorse, when she found that Frankland was married, convinced her, that though fallen she was yet reclaimable; and her account induced Emily to think of giving her an allowance sufficient for all the decent comforts of life, provided she would retire into the country, and enter into a solemn engagement to see Frankland no more.

From motives which did honour to her heart, Mrs. Frankland requested her friend to let Charlotte suppose that she was herself related to Frankland, and that the money was to come from her. "If she is really what you describe her," said Emily, "her lot will be sufficiently bitter without our adding to it the stinging reflection, that she owes the means of existence to one whom she has deeply though unconsciously injured."

Her friend embraced her. "This sentiment is worthy of you, my Emily," cried she; "only act as rightly as you think, and trust me, the time cannot be far distant when Frankland will fully appreciate the value of the treasure he possesses."

Mrs. Frankland replied only by a faint smile. From that day, however, she entirely altered her conduct; no longer devoting her mornings and evenings to dissipation, the former were passed in cultivating her talents, and the latter in a moderate use of those pleasures which had before occupied her whole time. This change in his wife's conduct was almost unobserved by Frankland, whose thoughts for some time were wholly engrossed by plans for discovering the retreat of Charlotte, and when he found that impossible, he flew to the gaming-table as a relief from thoughts which distracted him, and sometimes he was whole weeks together without seeing his wife.

The spirits of Emily flagged, and her cheek lost its bloom, but her conduct remained unaltered; and what she began from the hope of recovering her husband's affection, she soon from habit continued, because inclination as well as reason told her, that this new disposition of her time was equally rational and pleasant.

When our young couple were united, pin-money was not thought of on either side, and for some time the naturally generous disposition of Frankland induced him to anticipate his wife's demands; but an ill run of luck at the gaming-table embarrassed him very much, and Emily found her supplies more scanty and very irregular. This would have given her no uneasiness on her own account, but she could not bear to deprive Charlotte of any part of the sum she had at first proposed to allow her, and she was frequently reduced to very humiliating expedients in order to raise the money.

At the end of two years a distant relation died, and left her a little estate, which produced about a hundred and twenty pounds a year. This bequest gave her much pleasure, because she intended to make it over at once to Charlotte, whose regular and prudent conduct gave every promise that she would never relapse into vice. Mrs. Colbert managed the matter for her, a deed of gift was made out, but the very day before Mrs. Frankland signed it, she was surprised by receiving in her dressing-room a visit from her husband.

We must observe, that there seemed to be a tacit agreement entered into by this pair, to let polite indifference take place of tenderness on both sides without reproach. Emily, though she fondly loved Frankland, felt so much pique at his continued indifference, that her manner was invariably cold, and as he did not suspect the cause of this coldness, he fancied her love was extinct; and without troubling himself to inquire how far his conduct had been the cause, he set her down for a frivolous, insensible being, incapable of feeling an ardent affection.

Impressed with this idea, he felt infinitely mortified at the necessity he found himself under of asking a favour from her, and he entered the room with an air of assumed sprightliness, which did not conceal his chagrin.

After a little chat on indifferent subjects, "I am afraid, Emily," said he, "you have had cause to complain of me in a pecuniary way of late. The truth is I have been a little——" He hesitated, but endeavouring to recover his self-

possession, he added hastily, "a little foolish. I have ventured more than I ought to lose at play, and perhaps I may be thankful that my property is so tied up that I can neither sell nor mortgage it. I am, however, greatly distressed for money at this moment, and must by some means raise one thousand pounds. I know that the little estate which Mr. S. left you is free from all restriction, and if you would procure for me that sum upon it, I can, by retrenching a little, save it in a short time, and you shall then have it clear."

He paused, surprised to see Emily pale and agitated; he looked at her earnestly, but she remained silent; at last he said, somewhat haughtily, "If my proposal is disagreeable to you, Mrs. Frankland, pray say so; I shall not press the measure, if it is unpleasant to you." Sensibly wounded both by his speech and the tone in which it was uttered, Emily exclaimed, "Indeed you wrong me! I would most gladly give it up, but it is no longer mine to give."

"How, madam!" cried the astonished Frankland, "do you tell me you have parted with it?"

Emily faintly uttered, "Indeed I have."

"Really," said Frankland, in a tone of scorn, "this evasion is a very poor one. You have no relation, no friend in distress; and even if you had, a husband has a right to be consulted. Indeed, Mrs. Frankland, I have been much deceived in your disposition: however, I have done with the subject for ever." He rose and was leaving the room, but Emily, who saw that every thing depended upon the use

she made of that moment, caught his hand and burst into tears.

"Hear me, Frankland!" cried she: "the deed by which I have conveyed this little estate to another is indeed made out, but not signed; suffer me to explain to you the reasons which have induced me to make this gift, and then, if you wish, it shall be revoked."

Frankland seated himself, and she continued: "Chance threw an amiable and susceptible girl in the way of a man formed to captivate; this man, unfortunately for both, was married; and had his wife taken pains to render his home a happy one, it is probable he would not have sought for pleasure out of it. The contrary was the case: she was young, vain, and admired; and in the whirl of dissipation she forgot, that the wife whose sole virtue is fidelity has a slender hold indeed on the affections of her husband. Thus linked to a being who was wedded to pursuits opposite both to his taste and principles, the unhappy man sought for consolation in the society of this young female, whom I shall call Maria. She was poor, he relieved her necessities, and for some time love concealed itself under the mask of gratitude on her side, and friendship on his. His heart is too good to draw her intentionally from the path of rectitude, but it was impossible for such an intercourse long to continue without the most fatal consequences.

"In the mean time his wife awoke from the stupor in which dissipation had lulled her principles and feelings; she looked back with shame and regret on the manner in which she had acted; she thought

her husband fondly loved her, and she determined that she should never again have cause to complain: but her repentance came too late, his heart was alienated, the fatal truth soon reached her, and she had the misery to know and feel, that she was the primary cause of her husband's guilt.

"It was not, however, in the first moments of the discovery that she awoke to this conviction, but when she did, she considered it a sacred duty to try to put an end to the connection he had formed. His penitent mistress gladly embraced a proposal made to her as from a distant relation of his, to return to a life of virtue; but in order to secure her from every temptation to vice, it was necessary to bestow upon her the decent comforts of life: brought up in ease and luxury, a bare sufficiency would have added to the unhappiness of her situation. It is now some time since she has discontinued all intercourse with her lover, and behaved with exemplary regularity and propriety."—

Frankland interrupted her by falling at her feet, and with a vehemence which frightened her, he execrated his baseness, and besought her pardon.

"Our error has been mutual, Frankland," cried she, "let our forgiveness be so likewise. I have long since pardoned you, but it is only by rendering you happy in future that I can be induced to pardon myself."

We shall not repeat the penitent husband's reply; suffice it to say, from that moment love and confidence took place of coldness and distrust. He saw with astonish-

ment that his giddy frivolous wife was metamorphosed into a sensible, elegant companion, well informed without pedantry or affectation, and animated without levity. Her toilette no longer engrossed much of her time, yet she was always well and fashionably dressed; for she considered, and rightly too, that even the finest mental qualities will not prevent a slattern from being disgusting in the eyes of a man of sense. She took pains to please, and she fully succeeded; in proportion to the severity of her

trial was the happiness it procured her, for she never again had reason to question either her husband's affection or fidelity.

Frankland's felicity was neither so exquisite nor so free from alloy; the misery which he had caused the unfortunate Charlotte gave him many a pang, and he often and deeply regretted that he had not, by a noble struggle with his guilty passion, saved himself the commission of a crime which imbibbered a lot otherwise most happy.

### LEGITIMATE PRIDE:

#### A TALE FOR YOUNG MEN.

"OH, leave me, my lord, I conjure you! leave me, and cease to persecute a young creature who has no friend near her but the Almighty, no fortune but her virtue; who is too lowly to add to your happiness, and too proud to accept what you would insult her by offering. What is it you seek, but the misery of her you pretend to love, while you at the same time are compassing her ruin! You would place me in a higher sphere, only that the finger of Scorn may find a more conspicuous object to point out to derision. She would triumph over the weakness of a poor girl, who, consenting to become a subject of envy for one fleeting moment, would plunge herself for ever into merited disgrace." These were the words I heard as I passed an avenue near Selby Park, and they were uttered with such a plaintive yet forcible appeal to my feelings, that I could not forbear satisfying the curiosity which so extraordinary a circumstance exci-

ted. The words were spoken by an interesting female, whose face was adorned with all the vivid hues of health, not unassisted by innate pride, whose form was lightness itself, and whose *tout-ensemble* it might be imagined could have excited in the breast of men no other sensation than of a pure and disinterested love. A man of an elegant appearance and fashionable exterior held the affrighted fair by the hand; he was pleading his passion, his love, and respect, which his manner contradicted by the force in which he was detaining the object of these speeches. The female, endeavouring to disengage her hand from his grasp, again spoke; "Unhand me, my lord, nor further insult an object too weak to resent, and suffer me to retire from your presence before you oblige me to mention your conduct in such terms, as to make you forget it is a weak woman only that is now in your power. Are you not aware, my lord, that even now, while you

are amusing yourself at my expense, perhaps the finger of Scorn is pointing at me, and while this interview may redound to your *honour*, it may lead to my disgrace?" Saying this, she made a more violent effort to get free, which her gay insulter thought proper to permit. The glow of health imprinted on her cheeks, and the flush of dignified virtue, which would only have confirmed the unprincipled in their purpose, pleaded for her, and her admirer left her to pursue her way; while Lord Abberly, revisited by some proper feeling of true nobility, which had been cherished and instilled into him by a deceased tutor, gazed with delight on the fair object of his passion as she tripped from him; he watched her until a clump of underwood concealed her from his sight. His arms then dropped listless by his side, and, half contemplative and half repentant, he walked melancholy homeward.

For three days did the enamoured youth (for enamoured he certainly was) resist all attempts to rouse him from a languor incomprehensible to his friends, but he regarded all their attentions as impertinent; they were at least unheeded. He wandered as one seeking for what he could not find; but while he was thus passing his time in apparent listlessness, his mind was not idle. Lord Abberly, at the age of two and twenty, had the courage to probe his wound to find out the cause of his disease, to think of a remedy, to attempt a cure, and, though the result of his wishes appeared very difficult to accomplish, he suffered not himself to think that it was impracticable. The

more he dwelt on his malady, the more he was convinced of the necessity of violent exertion. Without allowing the whirl of passion to get the better once more of his judgment, without having recourse to Hammond or Ovid; Burgundy or Champagne, he began to consider his complaint by asking himself one or two simple questions: they were these:--What he actually meant by persecuting Fanny Meadows? and what end, supposing he could accomplish his purpose, the gratification would answer? She was the daughter of a poor curate, with no fortune but her education, which was superior to her station. She had so high a sense of religion, that he was left in no doubt how she would receive any impure proposals to be his mistress; had he been base enough to hint at such a thing, and presuming that for once miracles might cease, and she consent to a brilliant settlement, fallen and degraded as she would then be in his eyes, would he not in a little time loth and detest her? It may then be said, why did he not marry her? Simply because he had no wish to add to the fortunate country girls, Pamelas, or actresses of the present day; or rather, because the artless and young novice in the world, possessing every virtue which could adorn the situation for which she was intended, as Lady Abberly would have become the scorn of those in whose circles she must then move, and the modest violet would have been crushed in the rivalry of exotic flowers.

He resolved then to drive her from his thoughts. He no longer scribbled imitations of Catullus or Tibullus, of Byron or Moore, of

painful sighs or blue dewed eyes; but in throwing away his pens, in forgetting Lesbias, Delias, Juliettas, or Bessys, Fanny Meadows swam before his sight, and he sacrificed the following madrigal to her memory, and pored over her name as he saw the smoke of his poetry ascend, not from the altar of love, but from an excellent sea-coal fire in his study.

## MADRIGAL.

I wove a chaplet gay,  
Of morning's early pride,  
Where sweetest scents did play,  
To please my love I tried.

Suspended near the door  
My little gift was seen,  
To tell the pain I bore,  
And speak how near I'd been.

The bee soon suck'd each sweet,  
The May fly made its bed;  
I went my nymph to greet,  
But found my garland dead.

I was a silly loon,  
To think that flow'rets gay  
Could win so fair a boon  
By all this idle play.

Come then, my silly wreath,  
I'll place thee on my breast,  
And Colin's voice shall breathe  
A requiem to thy rest.

And Phillida to me  
Shall bend her lily head,  
And drop a tear on thee  
When laid with Colin dead.

Lord Abberly thus neglected the chance of being registered as a noble and royal author, but at the same time he did a much wiser thing: he shunned every occasion that could throw him in the way of Fanny Meadows; but yet he could not always avoid seeing her in his ordinary pursuits or recreations. He avoided, however, every opportunity of a *tête-à-tête* with the object of his regard; but how could he forget entirely that form over


which the Loves and Graces had shed their happiest influence?

Lord Abberly was a man, but he was also a GENTLEMAN, and he deemed it highly dishonourable to suffer his passions to make him forget his situation in life. If his head and heart did not rectify to the utmost what his tongue had wrongly uttered, if he was not a Sir Charles Grandison, neither was he a Tom Jones. He, therefore, made an apology to Fanny Meadows, without velvet small-clothes and a big wig and sword, nor ever ventured to offend her again under the sanction of being a gallant gay Lothario. The apology was accepted, as it was given with such a grace that Lord Abberly found it necessary to say *Yes* to a remark made by some one near him, in order to prevent his becoming serious.—At the end of a few days, as he was walking one evening in an unfrequented path, he observed two persons of both sexes strolling at a distance near the vicarage. He approached nearer. Fanny Meadows had just left the arm of a man, who kissed his hand to her as she entered a little woodbine *loggia*: she presented him with a flower, he placed it in his button-hole, and, with an air of tenderness, retired. This was very free conduct from a young lady who had so lately expressed such a dislike of attentions from the other sex, and he was roused from his meditation on her conduct by Warren, his game-keeper, who, with an honest grin and a knowing air, exclaimed, "Lord bless us! young folk will be young folk." Thus it was evident that Warren, as well as Lord Abberly, had been an unnoticed spec-

tator of the parting of the lovers. The latter returned Warren's bow and interjection, and, affecting indifference, said something relative to what had just passed. "Ah, bless 'em!" said the encouraged Warren; "I wishes summut would turn out that they might be married at wonst, and then there would be an end on't."—"Married!" said his lordship, "who married, Warren?" while his heart beat violently. — "Why young Mr. Parson, your honour, and Miss Fanny there. They have a long time given it a thought, but what wi' one thing and what wi' another, it don't seem to be presently; sometimes he's to be 'dained, and sometimes he's not. It gives poor old parson Goldsmith a mort of uneasiness, I fear; and our gentry here, saving your lordship's presence, they promised 'em summut, and the Miss Sharmers would have got him to be chaplain to their uncle, until they found he was in love wi' Miss Fanny; 'em do say, they wanted the young man for their selves, and very likely. However, I begin to believe Miss Meadows will never be the young parson's." — Warren wished his lordship good night and departed.

When Lord Abberly found Fanny Meadows was about to become the wife of another, he felt all that a person can be supposed to feel in a similar situation; but as he recollected the match could not be yet, he reasoned himself into pla-

city, and retired, as usual, to his bed. When his lordship laid his head on his pillow, he generally immediately fell into a deep sleep, but this night the hall-clock struck three times upon his ears before he had determined on one of the many plans which suggested themselves with regard to Fanny Meadows. "What!" at length he exclaimed, "do I possess so dastardly a spirit as to be pleased, because she cannot as yet bless the arms of him she adores? Can I repine at her becoming the property of another, when I can never become her husband? How would the long line of illustrious ancestors, who now in effigy line my gallery, frown on their unworthy kinsman! I am unworthy of such noble progenitors; I will never disgrace the blood of the Courcys by such plebeian feelings."

On the following morning the Rev. Oliver Goldsmith was closeted in the library with Lord Abberly; the living of Anderford was promised, and the ordination shortly to be executed. In due time Fanny Meadows felt no regret in changing her name to Goldsmith; and Lord Abberly cheered his heart in the reflection, that by making two deserving persons happy, he had been stimulated by the great deeds of his ancestors, and that the pride of birth was the dictator of proper conduct. 

## ADVENTURES OF A LEGACY-HUNTRESS.

(Continued from p. 293.)

You will readily believe, Mr. Editor, that a state of dependance upon such a woman as Mrs. Cross-

grain must have been irksome to excess; nevertheless I submitted to it for ten years: at the expiration

of that time the old lady died, and bequeathed me five hundred pounds; the remainder of her property, which was about four thousand pounds a year, being devised to the son of one of her female friends, a young man who had a poetical turn, and who, for the last few years of her life, had been in the habit of presenting her with a copy of verses on her birth-day.

Two years before Mrs. Crossgrain's decease I had the misfortune to lose my parents, who, supposing me amply provided for, had, from the time she took me under her protection, neglected to save any thing from their small income; and the little they had accumulated before was nearly expended for my clothes, for the old lady chose I should be well dressed, although she never presented me during the whole time with a shilling for pocket-money.

I was then just turned of twenty-six, totally destitute of abilities to get a livelihood, and, from my habits of life, incapable of existing on the interest of the scanty pittance left me by Mrs. Crossgrain; when, in about a week after her funeral, I was told one morning that an old gentleman desired to see me, and, on his being shewn up, I found it was Mr. Oddbody, a cousin of my father's, who had, when I was quite a child, shewn some fondness for me, but being offended at my parents sending me to Mrs. Crossgrain's, he had declined all intercourse with our family for some years.

The sight of him renewed so many painful recollections, that I burst into tears. "Don't cry, child," said he, saluting me with

much rough kindness; "I am sorry to find that the old woman has cheated you at last; always feared she'd play you some trick, but never supposed she could be such a cursed ninny as to leave her money to a rhymier, and such an impudent rascal too. Why I remember that in one of his birth-day offerings, as the fellow called them, he had the assurance to speak of the flames kindled by her eyes. The unconscionable old devil, to cheat you out of your right for such nonsense! She has a more just notion of flames by this time I presume, hey!"

"Heaven forbid, sir," cried I, interrupting him; "she had a right to dispose as she pleased of her own property, and, disappointed as I own I am, I forgive her sincerely."

"Well," cried he, "that's spoken like a good girl, so we'll say no more about her. I came to take you to my house, where you will be under the protection of my cousin Homely; for as our relationship is slight, and you are still young, the world might talk if you had no female companion; and, hark ye, if you think it worth while to stay with me during the remnant of my days, it will be your own fault if all I have is not yours at my decease."

You may believe, sir, that I readily accepted this kind offer, and immediately accompanied my worthy cousin, whose mansion, notwithstanding his kindness, was not a much more happy home than that of my deceased aunt; he was, in fact, a complete country squire, and I soon saw, that in order to keep the favour which my destitute situation had gained, I must remo-



del all my habits. Adieu to reading, drawing, and all other sedentary occupations. I was now dragged out of doors in all weathers, either on foot or horseback; and on my return from a toilsome walk or ride, I had to give at least two hours' attention to Mrs. Homely, who undertook to instruct me in the mysteries of pickling, preserving, &c. at the desire of Mr. Oddbody, who considered such knowledge as the acme of female science. Unfortunately my progress under this good lady's tuition was very slow, and she imbibed, in consequence, such a contemptible opinion of my understanding, that she treated me with a degree of superciliousness, which, as she was herself a dependant, I found sufficiently mortifying.

At length the dinner hour arrived, and I took my place at the head of the table; a post of honour which Heaven knows I often wished to resign, for of all the irksome situations in which a delicate and well-bred woman can be placed, it was, I think, the worst. No, hold, I am wrong! I had a still greater martyrdom to endure when the gentlemen came up to tea, and my cousin requested me to play for them; a civility on my part which never failed to be received with noisy compliments and extravagant praises of my skill, which were any thing but flattering, because I knew those who bestowed them had neither science nor taste. In about an hour I had generally the satisfaction to see my audience fast asleep, and then I escaped to my chamber.

Such, Mr. Editor, **S**ome days excepted, was the manner in which I

spent four years. Unfortunately, at the end of that time, my cousin took it into his head, as I had become a tolerable horse-woman, to insist on my accompanying him in the chase. I dared not refuse; but I am naturally too timid to justify his boast of making me the best huntress in the country; and my life began to be still more imbittered by the effects that his disappointment produced upon his temper, when an unfortunate fall from his horse in attempting to leap a ditch, which he assured me was the easiest thing in the world, terminated his existence, and rendered me once more destitute. He had always a horror of making a will, which he declared he would never do till he found himself dying; and as he died intestate, his property went to his heir at law.

As Mr. Oddbody had always treated me in his way with the greatest kindness, I was sincerely grieved for his death; but I was soon roused from the indulgence of my sorrow by a civil intimation from his heir, that I was welcome to stay as long as it suited me, provided I gave up my present apartment, as he had an immediate occasion for it. You will readily believe, sir, that I did not much longer intrude upon his hospitality; I removed to a lodging at a farm-house in the neighbourhood that very night.

In a few days after I had done so, and while my future plans were yet undetermined, I received a letter from the widow Querulous, in which, after condoling with me on my loss, she invited me to take up my abode with her. This lady, who was a relation of my mother, had been for many years an invalid;

and, a short time before the receipt of her letter, I was told that it was the opinion of the faculty she could not survive a year. I did not lose a moment in accepting her invitation: she received me with much apparent kindness, and I began to hope that I should find the bread of dependance less bitter than formerly, but I was soon convinced of my mistake.

Though Mrs. Querulous possessed an excellent heart and a very superior understanding, she was, nevertheless, a perpetual torment to herself and every body about her: her temper, which had been spoiled by improper indulgence in her infancy, was rendered worse by an early disappointment, and completely soured at last by ill health. To such a degree did she carry her perverseness, that I believe the only pleasure of which she was susceptible was that of finding fault. At one time she was certain I had a design upon her life, because one very fine evening I persuaded her to venture into the garden, and it suddenly began to rain, which she was positively certain I must have foreseen; another time she was sure I had thrown her into a fever by making some negus, which she thought I could mix better than any body else, too strong. On one occasion she saw I had a mind to lower her spirits by putting on a dark silk dress; and the next day she thought that the gaiety of my countenance, and the colour of my ribbons, which were blue, might be very well calculated for a ball-room, but she

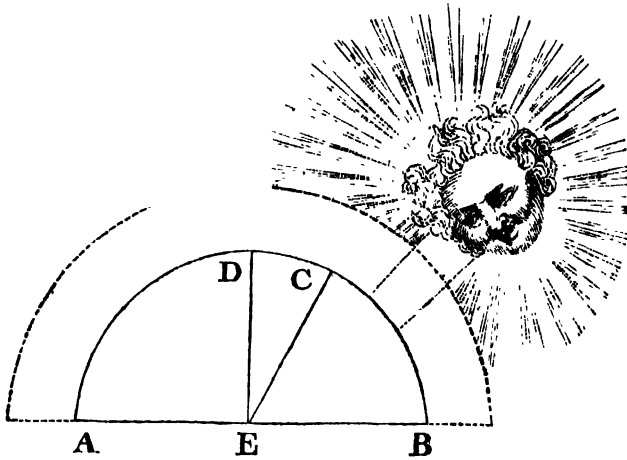
was sure no person of the least feeling could think them proper for the chamber of an invalid: however, it was her misfortune to be surrounded by people destitute of even common humanity, but she would take care that none of them should have so much cause to exult at her death as they expected.

From this slight specimen, Mr. Editor, you may form some idea of the martyrdom I endured for nearly two years, at the end of which time Mrs. Querulous died, and left me her whole property: but, alas! the time in which it would have rendered me happy is gone; though little more than thirty-two, my health is undermined, partly from vexation, and partly from the fatigue I underwent in my attendance upon Mrs. Querulous, and my spirits, which were naturally high, are completely broken. Often, and bitterly, do I regret the mistaken policy to which the last years of my life have been sacrificed, and envy the humbler, but happier, lot of those who draw a subsistence from their own industry.

Of all the pleasures which I once fancied riches had the power to bestow, that of contributing to the wants of others is the only one for which I yet retain a relish; and, thank Heaven, my fortune places this enjoyment entirely within my power. The active duties of benevolence may yet, at least I will hope so, gild with some occasional moments of sunshine the cheerless existence of, sir, your very humble servant,

HARRIET HEARTLESS.

NOTES ON THE NATURE AND USE OF DAY-LIGHT;  
*A recent Discovery in the Philosophy of the FINE ARTS.*



A VERTICAL SECTION OF DAY OR SKY-LIGHT.

LET the arc *A D C B* represent the blue light of the atmospheric hemisphere or sky, the line *A B* a horizontal surface, *E D* a perpendicular surface, *E C* a diagonal surface; then, as a HORIZONTAL SURFACE is lighted by THE WHOLE ARC, a PERPENDICULAR and a DIAGONAL by *less than the whole*, therefore the UPPER SURFACES of bodies, usually assuming or inclining to the HORIZONTAL direction, will receive more of this blue light than their SIDES, which necessarily partake of the PERPENDICULAR or DIAGONAL; and as we commonly say the SUN RISES and the SUN SETS, and nobody quibbles about it, so the watchman of the DAY, as he tells the hours, may be permitted to add the *highly necessary information*, that

DAY-LIGHT SHINES DOWN PERPENDICULARLY.

(1.) "*It seems they had none of them ever considered.*"

WE are told that EUMARUS, the Athenian, immortalized himself by first distinguishing men from women in his pictures; and Cimon, the Cleonian, his imitator, enjoys this celebrity *at second hand*. However, Cimon appears to have been equally original with his master. He it was who first dared to depart from the *established principles* of the OLD MASTERS of his day, and to represent his *men* and *women* as they appeared to him in *real life*, sometimes in front, sometimes side-ways; now looking up, now down.

It is recorded also of the adven-

turous Polygnotus, that he was the first painter who observed that men and women occasionally open their mouths and shew their teeth.

But—is it possible that it can be a *new discovery* in the ARTS at this time of day, that THE SKY IS SITUATED OVER OUR HEADS, and that the light of it *shines down*?

(2.) "*Here it shines distinctly on the reflection of your Cow in the water.*"

The reflection, or shadow, of the Cow in the water, is very properly drawn with the heels upward, and, *were it but a substance instead of a shadow*, it might receive, upon its belly, the light of the blue sky

*above it; that is, provided the Cow herself were composed of water or of glass, so that the light of the sky could shine through her, but not otherwise. I have lately seen a picture in which a lady is stooping down to a well, and another lady, as solid as herself, rises up from the bottom of it to meet her. Mistakes of this kind shew the necessity of attending to the natural operation of Light, and reflecting upon the causes of those phenomena which the painter cannot always have by the side of his easel.*

(3.) "*When mankind was all inclosed in NOAH'S ARK.*"

The events of this period afford a new field, never, I believe, entered upon in that already extensive department of painting, which may properly be denominated STABLE HISTORY.

(4.) "*The diversity of styles, or, as they are termed, the different ways of seeing Nature.*"

With respect to the diversity of STYLES on which so much profound abstraction and learned research have been exhausted, I cannot but think that it is at least extremely premature to attempt to fix their limits; and that whatever may have been said of the principles of the different great artists of antiquity by the critics of their own times, or tradition may have furnished as materials for conjecture to those of our own, it is very doubtful whether, through these means, we shall be able to ascertain the *real* principles upon which those artists worked; allowing even that those principles comprehended the entire and perfect theory of the Art.

Had these sources of conjecture been capable of affording the light

which was expected from them, and which seemed indeed to dawn upon us as *the hand of Genius* boldly adventured to thrust back the clouds that environed them;—the ELGIN MARBLES would not have spread through the circles of Art that *astonishment*, that *very agreeable surprise*, which they so universally occasioned.

To go, however, no further back than to Michael Angelo—we are told that he painted MAN—the central form of the species.

That this *conception*, this *Adam*, existed in his mind in great perfection, I have no doubt; but is it not evident that with *one man* and *one woman* this boasted *generic* race must terminate in every mind that gives birth to it?

The instant they multiply, another *style* arises; in process of time at least this must be the case, or the generations of men would exhibit one dull and tame monotony; and NATURE, rich as she appears and infinite in the variety of her materials for great and interesting conceptions, would soon become wearisome and insipid.

It does not appear to me that Michael Angelo neglected the variety of Nature, that *mighty* charm which binds us to the very love of existence itself.

Doubtless this variety *may*—so far as it is *really* known—be classed and arranged; but to do this for all Nature by anticipation—to pretend to an entire and perfect conception of that of which no man sees but a very insignificant part, is it not likely to plunge the mistaken artist who indulges in it, into a rapid and empty *mannerism*?

The collector of natural produc-

tions does not usually begin by fitting up a vast extent of shelves and cabinets of various sizes, numbering and lettering them systematically;—imagine only such a NATURALIST as this, at the ridiculous moment when he brings *his poor half-dozen of cockle-shells* to place them in a corner of his museum.

I do remember an apothecary,

\* \* \* \* \*

And in his needy shop a tortoise hung,

An alligator stuft, and other skins

Of ill-shaped fishes, and about his shelves

A BEGGARLY ACCOUNT OF EMPTY BOXES.

Perhaps it would be more useful to inquire upon what principle we must proceed, in order to obtain those valuable curiosities which we are so ready to class and systematize *a priori*.

(5.) “*A most valuable SCHOOL for the study of COLOURING, in which the public, as well as the artists, might educate themselves in the knowledge of NATURE.*”

I am not without some hope that the hint to which this note refers, will receive A BETTER ILLUSTRATION than any I can add to it.

(6.) “*Poetical lantern.*”

This lantern is nothing more the usual dark-room of a painter, into which *one distant and elevated window* pours a single stream of light upon the head of the devoted *sitter*, producing an effect not unlike the definite chiaroscuro of sunshine.

This *artificial SUN*, however, ought to be accompanied by an *artificial day*: a broad SKY-LIGHT, veiled by a fine transparent curtain of a blue colour, and situated immediately over the altar on which the victim is placed, would produce the desired effect.

Should it ever happen in the future progress of the Fine Arts, that the arbiters of taste, or the public at large, interest themselves so far in a matter of this trifling nature, as to patronise the introduction of *day* or *sky-light* into pictures, and were this cheerful phenomenon of nature actually to come into *fashion*; were the lovely ——— only to take it into her head, that the exquisite delicacy and the vivid lustre of her complexion would be rather quenched than heightened in the gloom of a cemetery; should it once strike her young and lively imagination, that Nature has itself, as it were, rolled round *the light blue turban of the heavens*, and placed the *sun* as a diamond in its front; and should she but fancy that this splendid, yet simple, head-dress would become her, ah! who might so safely venture to appear in it as SHE? The painters and all the world would no doubt run at once into the fashion, and then the *artificial contrivance* here recommended might be found useful, and the present *dark lantern*, notwithstanding its poetical title, be for ever discarded.

It would really be a curious speculation to calculate how long a period may probably elapse before this improvement is carried into effect, and which of our fashionable and deservedly admired portrait-painters will be immortalized by some future Pliny for its introduction.

(7.) “*The Columbus of the day has fixed his egg upon the table.*”

“L'autruche dépose tranquillement son œuf sur le sable; les pinçons et les passereaux ne sauraient l'écraser; le bec des sansonnets

et des corneilles ne peut l'entamer ni le repousser dans l'ombre; c'est à l'astre qui dispense la lumière à le faire éclore.—JACOBI.

(8.) "*TIME and SPACE.*"

"Of things which are *UNIQUE* (such as *MATTER, MIND, SPACE, TIME*)," says Mr. DUGALD STEWART, "*no classification is practicable.* Indeed, to speak of classifying *what has nothing in common with any thing else*, is a contradiction in terms."

He indeed acknowledges himself to be precisely in the same state with ST. AUGUSTINE and LOCKE.

"Don't ask us," say these three gentlemen, "*what time is*, and we know very well; but, '*si quis interroget*,' if you ask us, we know nothing about the matter. I will not, therefore, put this *stupidifying question* to Mr. Dugald Stewart, but supply him with the answer to it, furnished by the Kantesian system.

TIME and SPACE are ELEMENTS of the  
HUMAN MIND.

The MODE OF BEING of ALL THAT CAN  
BE PERCEIVED BY THE SENSES,  
in other words,

The general FORM of THE SENSITIVE  
FACULTY is

A variety of PARTS in connection;  
Of which there are two kinds:

Parts	Parts
co-existing,	successive,
or	or
SPACE.	TIME.

These are both BRANCHES of the SENSITIVE or PASSIVE FACULTY,  
and

*They have this in common,*

They are both MODES of RECEIVING a  
VARIETY of SENSIBLE PARTS.

Does Mr. Dugald Stewart really  
consider these two puzzling things,

or rather these nothings—these empty receptacles for things—these two extensions—these INFINITIES, which are both homogenous, both continuous, both infinitely divisible, as having NOTHING IN COMMON?

I should be sorry to mistake any statement of this eloquent writer, but there is, I think, one unequivocal assertion in his works, namely, that space exists *out of the mind*. Has he been there to make the discovery?

The MIND, also, Mr. Dugald Stewart terms *UNIQUE*. This is the great "*Si quis interroget.*"

(9.) "*Unintelligible.*"

"Que l'homme reste donc dans l'étroite loge que son Créateur lui a donnée."—C. VILLERS' *Philosophie de Kant*.

On this subject I would recommend the perusal of the eloquent and perspicuous work of Mr. C. Villers, which will, I have no doubt, at some future period undergo a more rational species of criticism than it has hitherto been favoured with. The curious reader may also refer to the article "*Metaphysics reduced to a complete and permanent science*," in the *Encyclopædia Londinensis*.

(10.) "*The Philosophy of this truly Christian age.*"

The philosophy here alluded to is that general apathy towards speculative subjects, the indolent remains of an exhausted scepticism, which, having completed its work in the total overthrow of all the dogmatism of metaphysics, now suffers the mind, in a great degree, to resume the simple and quiet exercise of its inherent but unexamined powers—a state of

public intellect highly favourable and greatly calculated to excite the contemplations of the true philosopher.

\* \* For a more extended illustration of this subject, we refer our readers to a pamphlet, which is now in the press, and will be published in the course of a few days by Mr. Ackermann.

## THE FEMALE TATTLER.

No. XII.

*Sic visum Veneri, cui placet impares  
Formas atque animos sub iuga ahenea  
Sævo mittere cum iugo.*—HOR.

In brazen yokes thus Venus binds  
Ill-coupled forms and jarring minds,  
And, gaily cruel, joys to see  
The restless lovers disagree.

It has been observed by a very ingenious writer, that few undertakings require attention to a greater variety of circumstances, or include more complicated labour, than that of the conductor of a periodical paper, who necessarily invites persons of every station, capacity, disposition, and employment, to attend to the variety of his lucubrations. He who buoys himself up with the hope of pleasing what may be called the world, without gratifying its foibles, perhaps I may add its follies, if not its vices, must possess talents and knowledge of no common quality or extent. He must be able not only to exhibit objects in a new light, to display truths that are not generally known, but to select such subjects as the public are willing to regard, such truths as excite its curiosity, and such knowledge as it is solicitous to acquire.

Hence it has been found necessary to combine the efforts of many to form a periodical paper, or to give distant intervals to its successive publications. It is this latter circumstance alone which gave me sufficient resolution to become an

humble imitator of those essayists, whose works form a very brilliant feature in British literature; whose utility has not been surpassed by any other mode of moral writing; and in which, taken in their respective series, knowledge, taste, manners, virtue, and religion, have been taught and extended with a blended effect of grave delight and enlivening reason.

Nor should I have ventured to enter even on my contracted course, if I had not secured the assistance of those whose qualifications are far superior to such exertions as I can ask of them; and had I not been so fortunate as to be favoured with the voluntary communications of many correspondents, whose partial attentions to me I most willingly acknowledge, and am ever happy to receive.

But enough of *self*; that delightful object to one's own thoughts, and which oftentimes proves so troublesome to others: I shall therefore proceed to a subject, with which personally, thank Heaven, I have nothing to do; while my correspondent, whose lucubration

I am about to communicate to my readers, writes so sensibly and with such an evident experience of the subject, that I cannot but presume her sentiments and opinions are fruits of real events and original circumstances in the course of her observation, if they have not formed a part of her own history.

TO THE FEMALE TATTLER.

*Madam,*

Your knowledge of the world and of the human heart, and particularly of those circumstances in which your own sex is frequently and unavoidably involved, will save me from any charge of indelicacy in considering the other under any of those characters in which it may lessen its consequence and honour: but so much of the happiness and misery of human life depends upon the union of male and female existence, that it is impossible to consider the one, without approaching to an examination of the other. They, in their social character, form all the features, and produce all the varieties, of what I shall call civil or domestic life. An inquiry into them is as proper a subject for a woman as a man; and I know not why it should not be considered as an honourable labour in a female pen, to trace the errors of the other sex, if, by detecting them, she can preserve the innocence of her own.

It is a maxim, not uncommonly supported in female society, that "a reformed rake makes the best husband." Upon what reason, or grounds of experience, such an opinion is founded, I cannot pretend to determine; and I know of no writer that supports it, nor can

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I tell where to find examples of it, but in novels and in plays, where such a husband indeed sometimes appears to be the reward, such as fancy pleases to make it, of female merit.

Whenever I hear a *miss* make such a declaration, these alternatives never fail to arise in my mind; Either that she has unhappily fallen violently in love with a gentleman of this character, and is blinded by her passion, which converts the object of it into an angel; or, that she is yet an angel herself; that is, in such a state of innocence and inexperience of the world, as to be wholly unacquainted with what a real, genuine rake is: for certainly if a precise idea of the vices of that character were strongly imprinted in the mind of a virtuous woman; if she were once persuaded, that profligacy of every kind, that evil propensities in all their indulgence, that gratifications which the decorums of life do not admit to be named, that a scoffing insensibility to the miseries of his own wanton creation, decked with elegance of person and grace of manners, form more or less the character of a rake, it is impossible, unless reason were seduced from her mind, that she could possibly connect the idea of Hymen with such a man. What woman who was acquainted with such a picture, unless afflicted by a perversion of heart, could ever bring herself to marry the original.

We will suppose then that the rake is given up, and it should be asked by the lady who is disappointed of her *Lothario*, what character is to supply his place. Can



a better be offered than a man of superior intellectual abilities, possessed of fine sense, with the dignity that accompanies it, and the capacity to bestow that refined, exalted, and permanent happiness which is alone worthy of a rational being?

Flirtilla, however, though she could not deny the superior promise of happiness with such a husband, seemed to ask for some enlivening qualities to embroider the gravity of a highly organized mind, a little dash of the man of the world, to make him something like the general society of it. She had no ambition to be of blue-stocking eminence, nor to marry a man of intellectual excellence, in order to make the world believe that she herself admires and possesses it. Some of her friends had tried the experiment, and though they certainly escaped the disgrace and the unhappiness of marrying a decided rake, they had contrived to work a plan, of what deserved no better title than that of respectable dullness, for the rest of their lives.

There is no reasoning against experience; facts are obstinate things: but is there not a quality, to which no objection can be made, that improves the graver qualities, heightens the more animated dispositions, gives to virtue an added charm, and even to our feelings the semblance of virtue? and that is, *good-nature*.

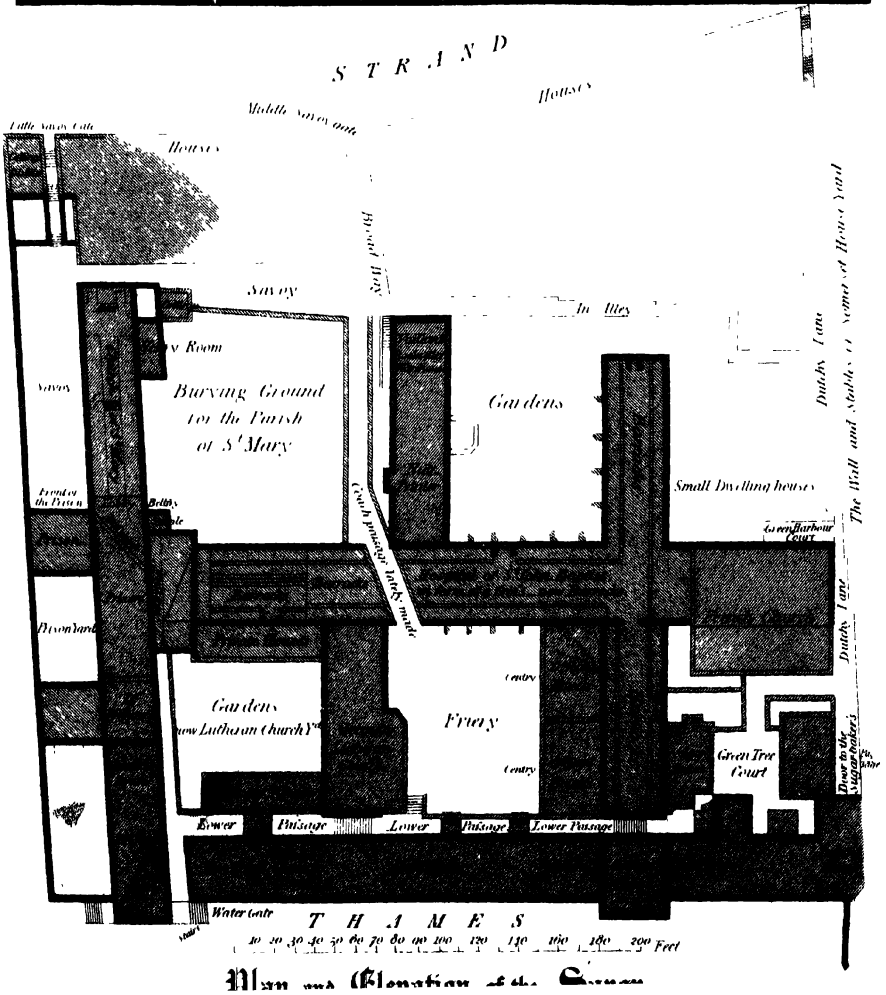
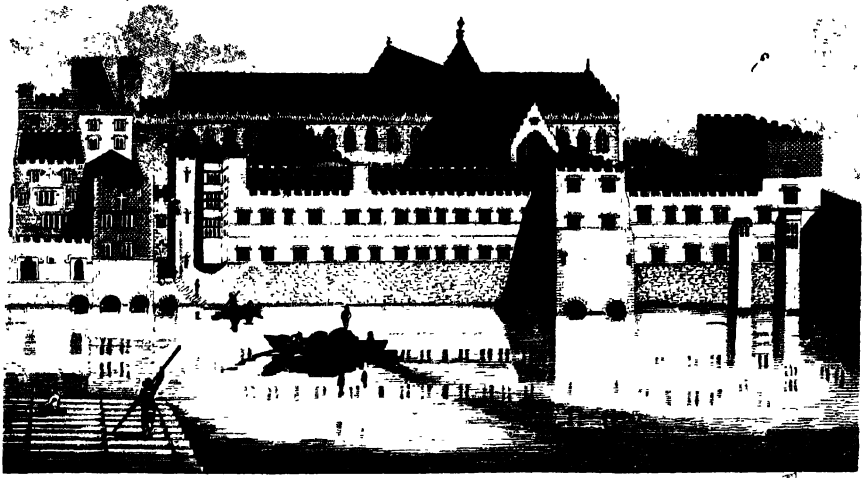
In this quality, under its genuine character, there is neither the acrimony of spleen, nor the sullenness of malice; it is neither clamorous nor fretful, neither easy to be offended nor impatient to revenge; it is a tender sensibility, a partici-

pation of the pains and pleasures of others, and is therefore a forcible and constant motive to communicate happiness and alleviate misery.

"All this," says Flirtilla, "is very fine; it is a very beautiful picture, but it hangs not in the gallery of any friend or acquaintance of mine. If I wait for a husband till I find a man endowed with such a state of it as you have described, I shall be an unmarried woman to the end of time. I am in search of that happiness which I may reasonably hope to attain, and in which the parties would have a sufficient portion of it to be equal to the allotment of for better and for worse, which the matrimonial vow engages us to bear. Does not Good-Nature wear the robe of Folly? and does not Folly frequently endeavour to elevate itself by assuming the title of Good-Nature? How in a state of human imperfection are we to guard against these degeneracies? and may not a rake be the best-natured creature in the world? Is it not this principle which induces him to sacrifice his health to promote the jovial pleasures of his friends and acquaintance? Is it not his good-nature, that, to gratify the vanity of his wife in all the figure and fashion of high life, brings on the impoverishment of his estate? It may be said, indeed, that let a good-natured man have what follies or weaknesses he may, of this his wife may be sure, that he will never use her ill."

This is an expression of a very various and extensive signification: whether a good-natured man can use a woman ill or not, I shall not





stop to inquire; but this I know, for I could produce examples, that he can make a woman extremely wretched.

"What then is to be done?" continued Flirtilla: "the rake you absolutely forbid me; the man of superior understanding will not find a due portion of intellect in me, to put us upon that equality, without which man and wife must be slave and tyrant, or cat and dog; and mere good-nature, say what you will to the contrary, is a mere driveller. — What then," she repeated, "is to be done?" There is an answer at hand:—Take them all three. Chuse the man who has the elegance, the ease, and the graces of the rake, with the powers of superior intellect, and when good-nature is united to them, you need not tremble for its indiscretions; it will still be a gentle, but grow into a manly qualification. Such a lover is to be known by criterions which cannot be mistaken. Remark how he is affected by incidents in which you are not personally concerned, and where he can have no reason to assume a disguise merely to please you. Do his dependants approach him with cheerful respect? Does he disdain to be merry at the expense of ano-

ther? Does he mention the absent with candour, and behave to those who are present with a manly complacency? By diligent attention to these and similar circumstances, a probable judgment may be formed of his character.

After all, good-nature is not of less importance to ourselves than to others. The morose and petulant first feel the anguish that they give. Reproach and invectives are but the overflowings of their own infelicity, and are constantly again thrown back upon their source. Sweetness of temper may be, in some measure, considered as a natural, rather than an acquired excellence; and, therefore, to recommend it to those who are conscious they have it not, may be perhaps taken as an insult rather than advice. But let that which, in happier natures, may be considered as a kind of instinct, in these be reason; let them pursue the same conduct, impelled by a nobler motive. Let their virtue be the effect of their own reflection, and if they acquire it by victory over natural infirmities, the struggle will terminate in their honour and their reward. Such are the sentiments of your obliged, humble servant,

LÆTITIA ———.

### PLATE 33.—STATE OF THE SAVOY IN 1736.

THE present appearance of the interesting remains of this hospital is represented in plate 21. and some account of its history accompanies it in page 216 of this volume. Further illustrative of it is the annexed plate, which is copied from a view taken by G. Vertue in the year of the above-date, and represents the

chief edifice in its original form of a cross, the court of the friary, and the church for the parish of St. Mary, and other buildings. On the plan is represented the general form of the whole, and also those parts that were appropriated to the German Lutheran and the French churches; for by Wil-

liam III. a portion of the Savoy was assigned for the residence of the French refugees who conformed to the established Church of England.

It is not to be considered, that the building when Vertue engraved the view then existed in such perfect state as appears to be represented by it; he probably supplied such deficiencies as by decay and want of sufficient repairs, the whole building had suffered since the reign of Elizabeth: for in the year 1761, only twenty-five years after the publication of Vertue's plate\*, and prior to the injury sustained by fire in 1776, an author observes, "Nothing here is now to be seen, but the ruins of the ancient edifice built with free-stone and flints, among which is still remaining part of a great building, in which detachments of the king's guards lie, and where they have their marshal-sea prison for the confinement of deserters and other offenders, and to lodge their recruits." On the right of the plate, and nearly over the church of St. Mary, might

\* George Vertue, an eminent English engraver, died 1756, aged 72.

formerly have appeared Burleigh-House, a noble pile erected by that great statesman, the Lord Treasurer Burleigh, who died there in 1598. It was adorned with four square turrets, and afterwards called Exeter-House, from the title of his son and successor. On its site was erected Exeter-'Change, but which did not at that time succeed; for a building called the New Exchange, or Britain's Bourse, built with the materials of the old stables of Durham-House, and patronised by the royal family, took from it both its tenants and customers. These buildings were prototypes of our bazaars; and in the former, disposing of her goods as a milliner, sat the reduced Duchess of Tyrconnel, wife to Richard Talbot, Lord Deputy of Ireland under James II.: she for a short time supported herself by this means, and had delicacy enough not to wish her real pretensions to be known. She sat in a white mask, was dressed in white, and was known by the name of the white widow. Her rank being discovered, she was otherwise provided for.

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## MUSICAL REVIEW.

*The favourite Carillon Overture to the popular Aqua-Drama, entitled PHILIP AND HIS DOG, or "Where's the Child?" in which is introduced the celebrated Air "Oh! rest thee, Babe," performed at Sadler's Wells Theatre, composed and adapted for the Piano-Forte by John Whitaker. Pr. 3s.*

THIS overture consists of three movements: the first, an allegro in E b, is set with considerable

taste and spirit; some of the ideas are peculiarly select, and, as far as the piano-forte extract enables us to judge, the wind-instruments appear introduced with much effect. The second movement is formed by the air "Oh! rest thee, Babe," of which we have on a former occasion spoken in terms so favourable, that any further encomium on what we consider as one of the happiest offsprings of Mr. W.'s lyric muse,

would be superfluous. The last movement, an andante, is rendered attractive by the introduction of musical bells, which carry the melody of the subject, and of several portions of the subsequent matter: but without this adventitious support, the whole texture of the andante is pleasing and chaste, and its plan and execution are in proper style.

"*On Banks of blushing Roses,*" sung by Master Williams in "*Philip and his Dog,*" &c. composed by John Whitaker. Pr. 1s. 6d.

In the melody of this song we observe that sweet simplicity of musical diction, proper connection of ideas, and regularity of rhythm, which form the essence of compositions of this description. The unaffected expression of the words, "And artless love attunes his lay," and the neatness of the burden, "On banks of blushing roses," (p. 3) appear to us the most attractive passages of the air.

"*The Dog is his Master's Protector and Friend,*" sung by Mr. Slader in "*Philip and his Dog,*" composed by John Whitaker. Pr. 1s. 6d.

Although this little song exhibits nothing novel or peculiarly striking, its composition is proper and respectable, and the expression at "poor fellow" extremely natural and pathetic. In the second and third lines of p. 2, it was evidently owing to the unsatisfactory arrangements of the poetry that a more appropriate musical expression was not devised by the composer, so as, at the same time, to be applicable to the second stanza.

"*Summer will come again, Lady fair,*" sung by Miss Tipton in "*Philip and his Dog,*" composed by John Whitaker. Pr. 1s. 6d.

An interesting little ballad of smooth and agreeable melody. The passage, "While a maiden fair her hands who wrung," possesses a peculiar degree of pleasing ingenuousness, although at "minstrel" the voice would have more naturally come to a close with the notes G, B, A; G—instead of B, A, B; G. The words "never, never," are likewise aptly rendered.

"*The queer little Man,*" sung by Mr. Weston in "*Philip and his Dog,*" composed by John Whitaker. Pr. 1s. 6d.

In a humorous song of this description, composers generally exert their talent with a sparing hand, so as to leave free play to the poetry, the delivery of which frequently approaches more to recitation than singing. With this allowance, we not only consider the melody of "The queer little man" as adequate to the purpose intended, but in one particular passage highly in character. We allude to the words "He saw something tall," which are most appropriately expressed by both the voice and the bass accompaniment.

*The Wanderers, a favourite Duet,* sung by Mrs. Ashe and Master Barnett at the Bath Concerts, composed, and (by permission) respectfully dedicated to J. Braham, Esq. by Master Barnett, written by W. Bristow, Esq. Pr. 2s.

As this is the first specimen of Mr. Barnett's compositorial abilities that has come under our cognizance, we feel real pleasure in being able to introduce it to the

notice of our readers with unfeigned approbation. The duet is of small compass, and neither its simple melody, nor the harmonic support on which it rests, exhibits any decisive features of originality or striking effect; but the few ideas of which this performance consists, are in themselves tastefully conceived, and developed with proper method: a smooth connection links them to each other, and the accompaniment, plain and unlaboured as it has been devised, is satisfactory and efficient, if we except the beginning of the symphony, where the bass, instead of exhibiting fundamental chords, ascends by sixths derived from their inversions. This harmony, however allowable and proper in the repetition of a period, or in the body of the piece, is objectionable at its outset. It should have been similar to that where the voice begins (*p.* 4). The continual F's, too, in the bass of the last line of that page, we could wish to have been avoided. In the sixth page we observe with satisfaction the short strain in B minor, as operating an appropriate temporary relief. Upon the whole, we consider this duet as a most promising earnest of future efforts of greater import. Mr. Barnett is in the right road, and we strongly recommend to him the study of the science, and of the classic masters of Italy and Germany.

"*Beauty smiling through her Tears,*"  
a favourite Song, sung by Miss  
Tunstall at Vauxhall Gardens,  
written by Mr. John Randall,  
composed by J. Monro. Pr. 1s. 6d.

Of all the Vauxhall songs that have come under our notice for some years past, this, in our opi-

nion, carries the prize. It is a production of decided merit. Whether it was owing to the superior cast of the text, or to the genial spark of a happy hour, we are bound to declare, that the whole of this composition is conceived and conducted in a classic style: it is full of animation; its various periods originating, as it were, from each other, form an elegant and well-linked *tout-ensemble*; and the accompaniments, duly diversified, are throughout tasteful and well applied. In the apportionment of the words, too, however extended into frequent repetition, Mr. M. has exercised a considerable degree of judgment, especially where he has contrived to mould the latter half of the text into a distinct and extremely interesting  $\frac{6}{8}$  part. The end is wound up in a brilliant style, perfectly corresponding with the general tenor of the whole.

*A Companion to the Ball-Room, containing a choice Collection of the most original and admired Country Dance, Reel, Horn-pipe, and Waltz Tunes, with a Variety of appropriate Figures, the Etiquette and a Dissertation on the State of the Ball-Room,* by Thomas Wilson. Pr. extra-boards, 8s.

The present compendious publication having been submitted to our inspection, we feel the more justified in giving it a space in our catalogue, as we are confident no work of the same price exhibits a greater collection of musical pieces for the ball-room. Their number falls little short of 400, consisting of allemandes, cotillions, English, Scotch, and Irish tunes, fandangos and boleros, gavottes, hornpipes, marches, minuets, reels, and waltzes:

Even to the musician, a reference to such a collection, facilitated as it is by a proper index, becomes occasionally desirable.

As dancing forms no part of the acquirements we are possessed of, we are incapacitated from giving an opinion on the scientific merits of Mr. W.'s labour, and shall therefore briefly state its several chapters of contents. In the introduction the elements of the "science" of dancing are concisely set forth, and the musical branch of it appears to us treated with great propriety. As Mr. W. very justly dwells upon the importance of the proper time to be observed in every dancing tune, and as the Italian terms of *allegro*, &c. are avowedly insufficient for that purpose, we are surprised he has not indicated all his *tempos* according to MAELZEL'S METRONOME, which affords a universal standard of musical time, because it enables us to indicate how many crotchets, quavers, &c. go to one minute. To return to the work before us, we proceed to observe, that the introduction is followed by some hundreds of dancing tunes of every description, set in simple melody, and accompanied by the necessary figures and other instructions. This naturally forms the most voluminous and important part of the work. A "dissertation" on the present state of the English ball-room fills the next chapter, and the book concludes with an essay on the "etiquette" of the ball-room.

"*By that Smile,*" extracted from GLENARVON, adapted to the Air of "*Hear me swear how much I love,*" and arranged with an Ac-

companiment for the Piano-Forte or Harp, by F. J. Klose. Pr. 2s.

The air to which Mr. Klose has adapted this fragment of poetry, is not only well suited to it, but of so chaste and fascinating a melody, that we cannot but applaud the taste and judgment of his choice. The instrumental accompaniment appears to us satisfactory and effective.

"*Ah! sigh not thus,*" the favourite Farewell extracted from Glenarvon, adapted to a celebrated Irish Melody, arranged with an Accompaniment for the Piano-Forte or Harp, by F. J. Klose. Pr. 2s.

If we copied word for word our account of the above-mentioned publication of Mr. K.'s, it would precisely apply to the present one, which is equally attractive and well arranged. The E in the seventh bar of the 3d page, although again occurring in the same passage of the 4th page, we consider as a typographical error, because in the conclusion of p. 5, D appears, as it should do, in its place.

*Preludes in all the Major and Minor Keys, forming the third Part of Practical Instructions for the Piano - Forte,* by T. Howell. Pr. 5s.

The two former parts of Mr. H.'s Practical Instructions for the Piano-Forte have been noticed in Nos. VII. and X. of the Second Series of the *Repository*, in terms deservedly favourable; and the perusal of this third and last portion of his meritorious, and we may say arduous labour, fully confirms the good opinion we had formed of his qualifications both as an instructor and composer. Mr. H.



appears fully to understand what a prelude ought to be ; this we not only collect from the preface, but from the preludes themselves, which possess every desirable requisite of this by no means easy species of composition. Their style, always select and interesting, is at the same time properly diversified. One leading idea, which serves as basis, is developed with fanciful freedom into a variety of luxuriant ramifications, and constantly brought back to a satisfactory and tasteful termination. With a view not to fetter the performer to a rigid measure of time, these preludes are *not decided into bars*. However laudable the intention may be, this expedient has by no means our assent. How is the young performer to guess whether he should play in  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or  $\frac{6}{8}$  time ? how is he to know where to place the accent ? The description of measure, we think, might at least have been indicated at the signature.

*A French Air, with Variations for the Flute, with an Accompaniment either for the Piano-Forte or Harp, or for Violin, (? two Violins), Tenor and Violoncello, composed, and dedicated to M. Grand, by L. Drouet. No. VII. Pr. 6s.*

A short but highly interesting adagio (the motivo of which is borrowed from the subject of the variations,) serves as an introduction to the latter. The French air which forms the theme of the variations, is not familiar to us ; but its smooth simplicity is extremely attractive, and has afforded ample scope to the fertile and classic fancy of Mr. D. to deduce four variations, which, in our judgment,

are not surpassed, in point of melo-  
low fluency and elegance, by any similar production of Mr. D.'s, nor certainly by the labour of any other writer for the flute. The third and fourth variations, in particular, appear to us conspicuous for the beauty and select character of their passages ; but it is not a performer of common ability that will do justice to their merit. We much applaud the twofold mode of publication given to this work, since the accompaniment of the piano-forte is more easily obtained than the assemblage of two violins, a tenor, and a bass.

*HARMONIC CARDS, on a new and easy Plan, which will enable the Student in a short time to attain a thorough Knowledge of all the Chords, their Origin and Use: translated from the French, with considerable additions and improvements, by J. Jousse. Pr. 8s.*

The novelty and the principal merit of this publication is simply this :—As from the fundamental chords secondary and compound chords are formed by the mere inversion or shifting of the notes which constitute the fundamental chords, the “*Harmonic Cards*” are so devised as to enable the student to effect the inversion by actual loco-motion, i. e. by successively transferring the note, which, as bass, formed the basis of the chord, from the bottom to the top of the group, so that every note of the chord becomes bass in its turn. This might have been accomplished by allotting to each card only one note ; but in order to extend the use and application of this ingenious system, every card contains the seven notes of the diatonic

scale arranged in vertical columns, by which means the same description of chord is at once represented upon every note in the scale. Every card, moreover, has a margin in which the name of the chord, its constituent intervals, its figures, and (in the case of discords) its resolutions, are concisely explained. In the cards for the dissonant chords, the elements of their several resolutions are further illustrated by additional vertical columns inserted between the seven notes of the scale; which columns exhibit the notes into which every member of the chord glides in its resolution. Here, we think, it would have been well, when the resolution goes *upwards*, to have placed the note into which it is effected *above* the note from which such resolution takes place, instead of putting them all *below*. As our room prevents us from entering into great detail, we omit several meritorious features of this compendious system of chords, the use of which is particularly striking in the formation of compound chords, or chords by supposition. A little book accompanies the cards, and serves to illustrate the manner of using them, both by letter-press and explanatory plates. To become fully master of the author's method, a little attentive study will previously be found necessary; but the application of the pupil cannot fail being amply rewarded by the benefit which must accrue to him from this preparatory labour. As we have not seen the original of this translation, we cannot judge of the quantity and quality of Mr. Jousse's improvements; but whatever they be, he deserves

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the thanks of the English student for having translated so useful a work on British soil.

*A third Trio for the Piano-Forte, with Accompaniments for a Violin and Violoncello, composed and dedicated to his friend, Camille Pleyel, by F. Kalkbrenner. Op. 25. Pr. 6s.*

Often as we have occasion to employ our critical functions upon new productions of this author, we as often find that the fecundity of the parent Muse, instead of being injurious to the progeny, rather tends to render it more perfect; and thus our duty invariably becomes a pleasure in a progressive ratio. In the present trio, Mr. K. includes four movements; an allegro in B C major, a presto (<sup>6</sup>), in the same key, an adagio in F major, and a rondo in B C. It does not fall within our space to quote the manifold instances of compositorial skill and cultivated taste which obtrude themselves in every page of the allegro; its energetic subject, the excellent counterpoints in the second and third lines *p. 2* (and correspondingly in the second strain), the elegant quick passages, *p. 3*, supported by a bass in the character of the subject, the fine modulations at the outset of the second strain, &c. &c. are so many tokens of the hand of an experienced master in the art. The presto is replete with originality, and its trio quite novel and extremely interesting. In the adagio, the melody of which is not throughout new, we see the classic neatness of Haydn's style: every thing breathes the utmost softness of elegant expression; the passages deduced from the theme are mel-

low and select; and the effect of the tremulant semiquavers (à la Steibelt), in which the movement gradually expires, is heightened by the fine accompaniments, or rather, principal parts, assigned to the violin and violoncello. The theme of the rondo combines gaiety with gracefulness; in its progress we notice the cleverly converging triplet-groups, p. 11, and the able counterpoints and modulations, p. 15. All this occurs under similar forms in the second strain with enhanced effect, and with the addition of new and first-rate digressions, until, by resuming the series of triplets, the whole is wound up with great brilliancy.

"*The Garland of Love,*" an Air, with Variations for the Piano-Forte, composed for and dedicated to Mrs. Inglis by G. Kiallmark. Pr. 2s. 6d.

These variations in C are not only written in good style, but they are very pleasing, and by no means intricate in point of execution. The principal feature of var. 1. is the crossing of the hands, which is managed with neat effect. Var. 2. sets out in A minor, but forthwith proceeds to A major, in which key it continues till nearly its termination. No. 3. is thrown into passages of rapid motion, which, although fluent and select, lie kindly to the hand. In the 4th and last variation the melody is ably cast into  $\frac{3}{4}$  time; and the coda,

which is appended to it, is well conceived and executed.

*A third favourite Duet for two Performers on one Piano-Forte, inscribed by permission to the Miss Stewarts, and composed by R. W. Callender. Op. 4. Pr. 4s.*

In this duet, which consists of an allegro and a rondo in B C, Mr. C. seems to have had for his object the producing a composition, which, while avoiding any intricate harmonic evolutions, should hold out to amateurs the combined interest of good and pleasing melody, equal distribution of performance between both players, and such a degree of executive ease as might render his labour accessible to a numerous class of students. In all this he has well and creditably attained his end. The allegro as well as the rondo are devised with much taste; the two performers act generally *concertante*, and frequently imitate each other in responsive passages of peculiar neatness. As an instance particularly commendable, we shall quote the second strain of the rondo, pp. 8 and 9, which is replete with clever contrivance. The quiet passages likewise have our complete approbation. In short, the whole of this duet is of that satisfactory complexion, which enables us strongly to recommend it for the practice of students that have made some progress on the instrument.







CARRIAGE JOURNAL.



## FASHIONS.

## LONDON FASHIONS.

## PLATE 34.—PROMENADE DRESS.

A HIGH dress of cambric muslin trimmed at the bottom with a single flounce of work. The body, which is composed entirely of work, fits the shape without any fulness. A plain long sleeve, finished by a triple fall of narrow lace. Over this dress is worn the Angouleme pelisse, composed of crimson velvet, lined with white sarsnet, and trimmed with a single welt of crimson satin, a shade lighter than the pelisse. The body is made exactly to the shape; the back is of course a moderate breadth, and without fulness: for the form of the front we refer our readers to our print; it is confined at the waist, which is very short, by a narrow velvet band, edged to correspond. A small collar, of a novel and pretty shape, stands up and supports a rich lace ruff, which is worn open in front of the throat. The sleeve has very little fulness, and that little is confined at the wrist by three narrow bands of puckered satin. Bonnet *à la Royale*, composed of white satin, very tastefully intermixed with a large bunch of fancy flowers, and tied under the chin by a white satin ribbon, which is brought in a bow to the left side; a full quilling of *tulle* finishes the front. Black silk ridicule, exquisitely worked in imitation of the ends of an India shawl, and trimmed with black silk fringe. White kid gloves, and black walking shoes.

## PLATE 35.—CARRIAGE DRESS.

A gown of pale faun-colour cloth, made a walking length, and trimmed round the bottom with four rows of rich blue silk trimming. The body, which is cut very low, is ornamented in such a manner as to have a novel appearance, with a similar trimming, but very narrow. The back, which is cut down on each side, is finished at the bottom of the waist by bows and long ends, trimmed to correspond. A very tasteful half sleeve over a plain long sleeve, made tight at the wrist, and bound with blue trimming; it is finished by a narrow ruffle composed of three falls of *tulle*; *fichu* of *tulle*, with a ruff to correspond. When worn as a carriage dress, the head-dress is a bonnet, the crown composed of white satin at top, and the middle and front of Leghorn; it is lined with white satin, and ornamented only by a white satin band and strings. An India shawl is also indispensable to it as a carriage dress, for which it is elegantly appropriate. Shoes and gloves pale faun colour.

Our dresses this month are both French; but, as our readers will perceive from our prints, they are in the best style of Parisian costume. We have been favoured with them by a lady who has just returned from Paris.

GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

THE court mourning for our be-



loved queen's august brother has retarded the appearance of those novelties, some of which we shall describe to our fair readers: it is, however, expected to be short, and as it affords us no materials for description, we shall proceed to speak of what is expected to be most in request among *belles* of taste at its close.

For the walking costume cloth will be most fashionable, and dark colours are likely to be a great deal worn, particularly brown and dark green. We have nothing particular to observe respecting pelisses, but they are expected to be worn, and we believe we shall have a very novel one to describe next month. The walking dress of which we are about to speak, is very tasteful and certainly new: it is composed of brown merino cloth, made a walking length, and trimmed with orange satin, which is laid on very full in waves; the fulness is formed into the shape of shells, by little tufts of brown floss silk. The effect of this trimming is really beautiful. The body is very short in the waist, and made quite tight to the shape; it comes up to the throat, and has a small collar, which is cut in points, as is also a narrow pelerine cape, set on between the shoulder, and brought slanting over the bosom till it ends in a point at the bottom of the waist; these points are lightly embroidered with orange silk to match the trimming. Plain long sleeve, rather full, and very long; it is confined at the wrist by two narrow bands of byas orange satin, and the part which falls over the hand is pointed to correspond with the cape and collar. A swansdown

tippet, or an India scarf, must always be worn with this dress.

Poplin and levantine high dresses, with a trimming of gauze, to correspond, will be in request with juvenile or hardy *élégantes*. The most fashionable form, we believe, will be the one which we have just described; but the gauze trimming, of which there are two falls tacked together, is exceedingly pretty, and differs from any thing we have yet seen. A roll of satin is placed between the two falls at top to form a heading, and the lower part is disposed in draperies one above another, and ornamented with bows of ribbon. This trimming, which is very light and tasteful, will, we hope, entirely supersede the preposterous number of flounces which have so long injured the pretty figures of such of our fair country-women who are under the middle size.

Cloth shawls will be most general with silk or poplin dresses; we need scarcely observe, that they must be of the finest texture. For trimming, narrow gold binding, with gold tassels at the ends in front, is likely to be most prevalent; but ermine and other costly furs will be also in estimation.

Beaver, velvet, and black straw bonnets are all talked of, and feathers, to correspond in general, will be universal. We have seen one of the prettiest walking bonnets which has appeared for some time: it is composed of purple velvet, and lined with white satin; the crown is round, of a moderate height, and finished at the top by a wreath of purple satin leaves, which go round it; the front is very deep, but slopes off at the

ears, and shades without concealing the face: a rich purple spot silk half-handkerchief, which has a narrow border of white embroidery round the edge, ties it under the chin: it is ornamented with a beautiful plume of purple feathers tipped with white, which are placed upright in front. The shape of this bonnet is very becoming, and it is altogether elegant and lady-like.

Much alteration will undoubtedly take place in the carriage costume, but of what nature we have not been able distinctly to ascertain, we mean as to the forms of dresses: with respect to the materials, we understand that fancy velvets and white merino cloths will supersede every thing else. If the dress or *pelisse* is of fancy velvet, a *tocque* of the same materials, ornamented with a satin band and a profusion of feathers, will be worn with it; if, on the contrary, it is composed of white merino cloth, the *tocque* must be white velvet, the band gold, and the colour of the feathers will depend on the trimming of the dress. We understand that coloured velvet trimmings, both stamped and plain, will be very fashionable.

The encouragement which her Majesty and Princesses have graciously given to our own manufactures, will, we hope, induce the nobility and gentry to follow their example; and, as in consequence of the arrival of a number of families from France, London is even now more than usually full, we hope and expect that trade will revive, and that we shall have a very brilliant display of dinner and evening costume to present to our

readers with next month; at present we are in doubt what materials will be most fashionable. We have seen some beautiful fancy velvets, and silks flowered in the loom, the vivid colours and glossy texture of which were equal, if not superior, to any foreign silk. We have seen one dinner dress made for a lady of high rank who is going to Paris, and as the gown is novel and tasteful, we have no doubt it will be in general estimation through the winter.

The material of which the dress is composed is white poplin of the most superior quality; it is made a walking length, the skirt very full, but gored so as to leave only a moderate fulness behind, we mean at the waist: it is cut at the bottom of the skirt in very deep points, which are edged with narrow byas green satin; these points are filled up with plain blond lace laid in very full; the fulness is fancifully confined by small green silk ornaments: a very rich flounce of blond lace surmounts the points, and another finishes it at bottom. Nothing can be more novel or striking than the effect of this trimming. The back of the dress is composed of byas folds of poplin, each fold edged with green; the back is cut very low, and the fronts, which just meet at the bottom of the waist, are byas; they are also edged with green. The breast is shaded by a *fichu* of plain blond made extremely full; it comes up to the throat, and fastens behind with small lace rosettes edged with green satin; as the back is open on each side down to the bottom of the waist, these rosettes give it an uncommonly pretty finish. The

sleeve, which is long, is composed of plain blond, it is very full at the top, with an intermixture of green satin, which is let in plain, and which forms a kind of half-sleeve. A triple fall of plain blond at the bottom, edged with green satin, and two bands to confine the fullness, finish the sleeve. We regret that our description cannot afford an adequate idea of the very novel, tasteful, and striking effect of this dress.

For evening costume we can only say, that fancy gauze, and white net spotted with white silk, are likely to be in the highest estimation for juvenile *belles*, and white satin, white and figured velvets, will be generally adopted by mature *élégantes*.

We can say nothing of jewelry, or ornaments for the hair, till next month.

We have no alteration to notice in hair-dressing.

### FASHIONABLE FURNITURE.

#### PLATE 2 —DRAWING-ROOM WINDOW-CURTAIN.

THE window side of a drawing-room, furnished with diaperies of peculiar elegance, is represented by the annexed plate, the design of which is from the manufactory of Mr. Bullock, in Tenterden-street.

There is a richness united with simplicity in the forms of this arrangement, that is very pleasing, and the colours are happily disposed to exhibit them to advantage.

### INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR WILLIAM WARDEN, surgeon of the Northumberland, has in the press, *Letters* written on board that ship and at St. Helena, in which the conduct and conversations of Napoleon Bonaparte and his suite, during the voyage, and the first months of his residence in that island, are faithfully described and related.

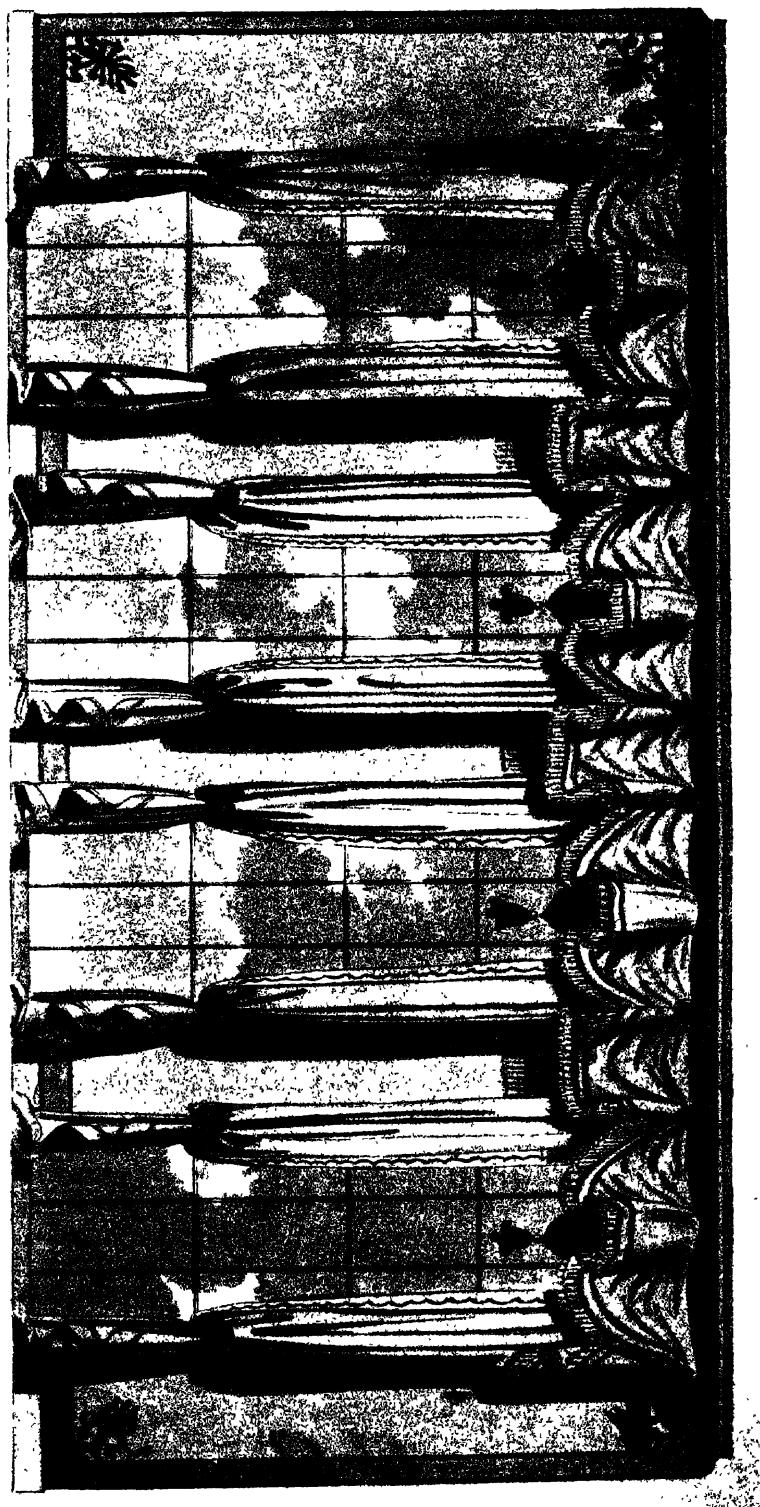
Dr. John Styles is preparing for publication, *Memoirs and Remains of the late Rev. Charles Buck*, collected and arranged from his papers, and interspersed with observations illustrative of his character to which is added a brief Review of his various publications. The work will appear in January next.

~~The~~ *Poems of Milton, Thomson,*

Young, and a few other leading authors, will shortly be published with new embellishments from the designs of Mr. Westall.

The Rev. Dr. Hawker has nearly completed his valuable *Commentary on the Old and New Testaments*, with the text at large. Part xxxvii is just published, and the work will be finished in 40 parts. An edition, without the text, is also printed on a very cheap scale.

A new edition of *The Antiquarian Cabinet* is now publishing in numbers, each containing ten plates, printed on royal octavo, each plate forming a head-piece to the description. This arrangement is calculated to avoid the inconvenience of turning the book, which so fre-





quently occurs in viewing the plates of the first edition; besides this important advantage, the work will thus be comprised in about five or six volumes, of a more elegant size than the former edition, and at about half the price: ten numbers will form a volume, comprising 100 plates.

Mr. Britton's *History and Antiquities of the Abbey Church at Bath*, is in the press, and will appear early in the year 1817. It will consist of a copious history and description of that curious and latest specimen of English ecclesiastical architecture; also a novel Essay on Epitaphs, by the Rev. John Conybeare, professor of poetry to the University of Oxford. The essay will be elucidated by examples of various styles and classes of epitaphs from that church, which may be called the western *mausoleum of invalids*. Like the abbey church of Westminster, that of Bath is filled with sepulchral monuments, and thus becomes a sort of show-room for statuary, and a magazine of epitaphs. This volume will be embellished with eight beautiful engravings, by J. and H. Le Keux, &c. from drawings by F. Mackenzie.

Mr. Britton has completed his *History and Antiquities of Norwich Cathedral*, being the second volume of his elegant work devoted to those interesting national fabrics. This volume contains twenty-five engravings, most of which are executed in a very superior style by J. and H. Le Keux, from drawings by J. A. Repton, architect, F. Mackenzie, and R. Cattermole. The letter-press, consisting of about 90 pages, embraces a complete his-

tory and description of the church, the palace, and dependant buildings, with accounts of the monuments and the bishops. It is proper to observe, that the prints in this work are executed by the best engravers, and are calculated to afford the most satisfactory information to the picturesque artist, to the antiquary, and to the architect, as they represent both general views of the church externally and internally, plans of the whole and of parts, and such sections and elevations as serve to display the construction or anatomy of the edifice.—With the present volume also is published the first number of the same author's illustrations of *Winchester Cathedral*, which will be comprised in five numbers, and will embrace thirty engravings, representing the general and particular architecture and sculpture of that truly interesting edifice. It is very curious and instructive to examine the varieties and dissimilarities in the churches of Salisbury, Norwich, and Winchester: as it will be seen, that not any two prints resemble each other; that each church, in the whole and in detail, is unlike the others; and that the sculpture, monuments, and history of every one, are peculiar to itself, and have scarcely any analogy to the other two. In the west fronts, naves, aisles, choirs, transepts, towers, and chapels, each cathedral has its own exclusive character, style, and age; and in its historic relations and prelatial biography, we find much variety and distinctive information. Hence the admirer of the subject and general antiquary need not apprehend sameness or satiety: for though

the feast laid before him be rich and highly seasoned, it can never surfeit or cloy the most delicate appetite; but rather indeed, like love, it will be found to "increase with what it feeds on."

No. V. of Havell's *Villas*, &c. is published, and contains a view of Cassiobury, the seat of the Earl of Essex, from Turner, R. A.; and a view of Corsham-House, the seat of Paul Methuen, Esq. M.P. from Fielding; with historical and descriptive accounts of the two seats, by J. Britton, F. S. A. The prints are coloured in close imitation of the drawings.

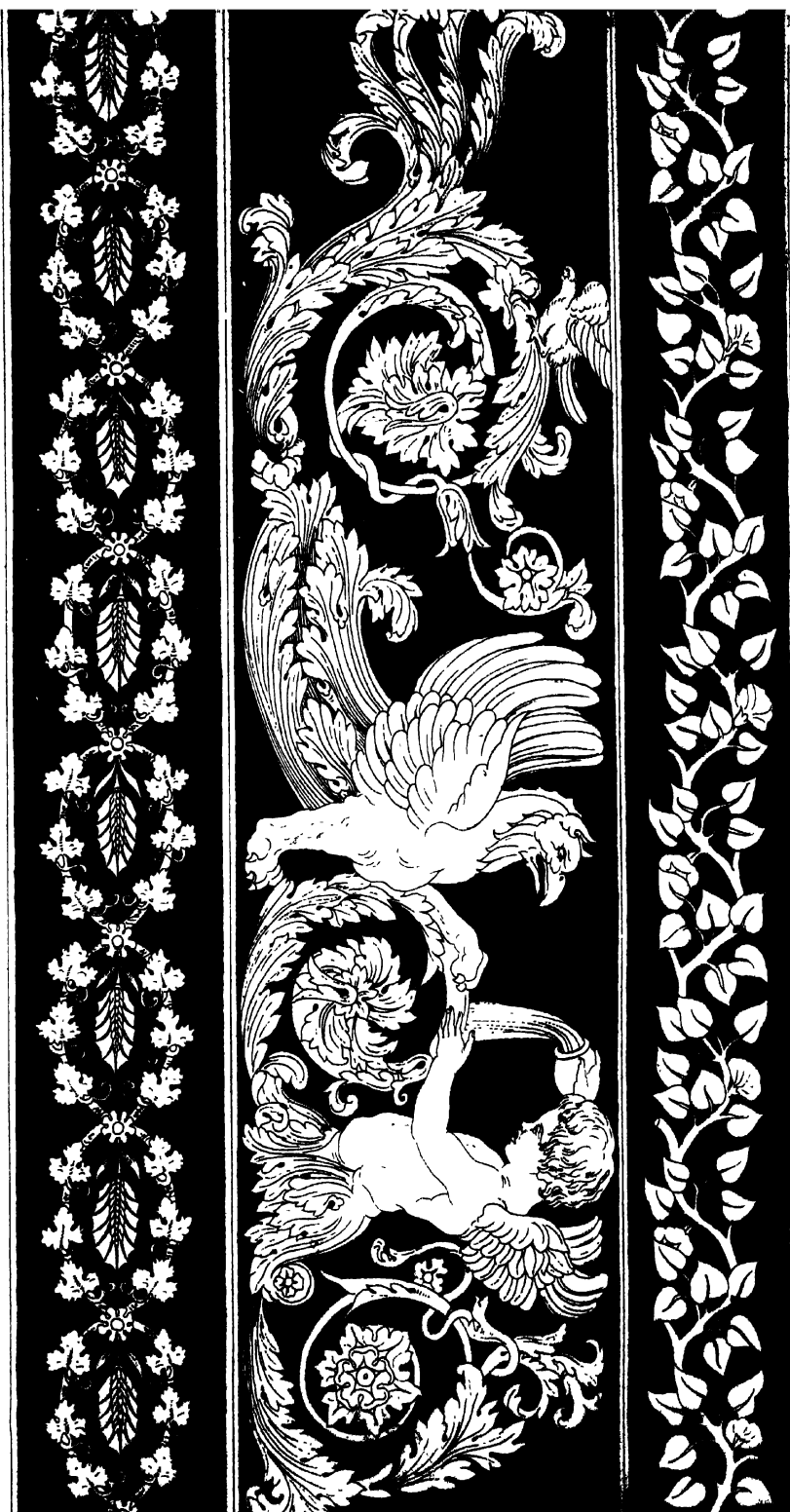
A Course of Lectures has been delivered by Mr. Curtis, surgeon and aurist, of Soho-square, a nephew of the late celebrated botanist of that name, on the Anatomy, Physiology, and Diseases of the Ear. The course will be regularly continued, and it is hoped, direct the attention of the profession to the diseases of an organ which has hitherto been much neglected. In this course Mr. Curtis has introduced a number of improvements on the instruments commonly used

for assisting hearing, particularly his artificial ears for deaf persons, which were first introduced in France, where they were manufactured: by being adapted to the ear, they increase the collection of sound. But besides the collection of sound, there is an additional force wanted to transmit it through the passage: in this respect the French invention is deficient, and therefore does not sufficiently answer the purpose. To remedy this defect, he has added a small tube, which, by contracting the passage, will occasion the sound to enter with greater force. The form of this invention is particularly convenient, in consequence of their being easily applied over the natural ear, which they resemble. The same gentleman has invented a hearing-trumpet, forming a parabolic conoid, on the same principle as the speaking-trumpet used at sea, which is so well known to answer the purpose of extending the impression of sound. It has this convenience, that it shuts up in a small case for the pocket.

#### PLATE 36.—ORNAMENTS FOR PAINTING ON WOOD AND FANCY WORK.

AMONG the many pleasing recreations of the fair sex, is that of painting and ornamenting Tunbridge and fancy ware, which at once becomes an elegant and useful amusement. The annexed plate of ornamental patterns is the first of a series, given with a view to facilitate this interesting employment. The figures are relieved with black, purposely

shew the effect when finished on the work-box, cabinet, or screen; and when varnished, has the appearance of ivory inlaid on ebony: a great variety of which, with the colour properly prepared, may be had at the Repository of Arts. Many of the borders will, according to taste, be as well adapted for muslin patterns as painting.







## Poetry.

## ALBERT AND MATILDA:

## A SERIOUS BALLAD.

1.

MATILDA was a peerless maid,  
The pride of Avon's shore;  
Her form by modesty array'd,  
The stamp of beauty bore.

2.

The brightest gems that deck'd her hair,  
Were dull when shone her eye;  
Her bosom as the lily fair,  
And cheek the rose's dye.

3.

Her mother's only joy and pride,  
Since Heav'n had ta'en her sire;  
Nought had the widow'd heart beside  
Terrestrial to desire.

4.

She long the rural theme had been,  
While each fond youth aspired,  
With anxious heart, her love to win,  
Who was by all admired.

5.

When Albert, lord of the domain,  
First heard her beauty praised,  
This lovely flow'r he hoped to gain,  
Who had such wonder raised.

6.

For still as novelty inspired,  
From fair to fair he roved,  
His heart by each new beauty fired,  
To all inconstant proved.

7.

Had but his treachery been known,  
He ne'er had wrought her harm,  
But his fine form and fair renown  
Possess'd a fatal charm.

8.

He sought her in the mazy dance,  
And by his manners bland,  
With stratagem did still advance  
That ruin which he plann'd.

9.

As pure and spotless was her heart  
As is the mountain snow;  
How could she think those words but art,  
Which seemed with truth to flow?

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10.

Where was Matilda's guardian pow'r,  
To save her from the snare,  
When Albert sought her in her bow'r,  
And urged a fatal pray'r—

11.

That she would listen to his vows,  
And still conceal his love,  
For reasons which did interpose,  
He would most faithful prove?

12.

He wiled her to the lonely grove,  
So soothing was his tale;  
She listen'd to his vows of love,  
And let those vows prevail.

13.

For him that dearest home she left,  
Where first her breath she drew;  
Her mother too of hope bereft,  
For him she thought so true.

14.

Had he been such, he ne'er had torn  
That aged breast with care,  
Nor from those arms her child had borne,  
And left her to despair.

15.

When first the tidings reach'd her ear,  
That she so loved had fled,  
Her frenzied eye refused a tear,  
Her heart to hope was dead.

16.

She pray'd that Heaven her child might  
save,  
And rescue her from shame;  
Then sunk in sorrow to her grave,  
Still murmuring her name.

17.

Hard was thy fate, ah! hapless fair!  
Too cruel was thy lot,  
When Albert left thee to despair,  
And all his vows forgot!

18.

Matilda, rack'd with mental pain,  
Retiring, pined in thought;  
Then for her mother felt again,  
And her, distracted, sought.

3 C

19.

Would she receive her child once more,  
And shield her from the scorn  
A ruthless world would on her pour,  
She yet might cease to mourn.

20.

She cross'd the vale where oft in youth,  
With pleasure, she had stray'd;  
Each charm was lost, since he whose truth  
She trusted had betray'd.

21.

As she the village church drew nigh,  
She felt invading fears;  
Wish'd o'er her father's grave to sigh,  
And water it with tears.

22.

Upon the grassy mound she knelt,  
And thought of times long past;  
As if her heart would break, she felt,  
And wish'd each sigh her last.

23.

Oh! could she rest her throbbing head  
Beneath that humble sod,  
And sink among the peaceful dead,  
Forgiven by her God!

24.

Drear was the scene, the eve was cold,  
She heard the screaming owl;  
Next on her ear the death-bell toll'd,  
For some departed soul.

25.

She rose, for superstitious dread  
Had fill'd her with dismay;  
Along the path with yews o'erspread,  
She trembling bent her way.

26.

What mournful train is that draws near,  
With strains of solemn woe?  
They sink into her soul with fear,  
She dares not seek to know,

27.

Too soon, alas! poor wither'd flow'r,  
Thou'lt wish 'twere endless night:  
Thy mother too has felt death's pow'r—  
Ah! could'st thou shun the sight!

28.

But no, it is not Heaven's will;  
Thy fault thou must atone:  
Behold a sight thy blood will chill,  
Thy heart will turn to stone!

29.

She saw the bier, the mourners knew—  
Truth flash'd upon her mind;  
With her last hope her senses flew,  
Her shrieks now rend the wind.

30.

Ah! Albert, soon thy heart must feel,  
That heart which caused this woe;  
There is no balm that wound can heal,  
Which conscience will bestow.

31.

For peace no more that breast shall cheer,  
Remorse ne'er yields to time;  
Go, weep upon that mother's bier,  
And expiate thy crime.

32.

Fate led him to that mournful scene,  
Where she he once had loved,  
Still raved at him who false had been,  
And cruel to her proved.

33.

He sees that form which won his heart,  
What time with virtue deck'd,  
And pure, till he with treach'rous art  
Her bosom's peace had wreck'd.

34.

She stood like statue hewn in stone,  
When cross her frantic brain  
One partial gleam of reason shone—  
She Albert knew again.

35.

"Oh! wretch, most perjured and untrue!"  
She shriek'd, "avoid my sight—"  
"Look there! thy work of death review;"  
Then sense again took flight.

36.

Thou art avenged, ill-fated maid,  
His happiness is fled;  
Whilst thou, the victim he betray'd,  
To joy or grief art dead.

MARIA PICKERSGILL.

Soho-Square.

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